

VOLUME 12, NUMBER 76 / 85¢

FOCUS

MIDWEST

A MAGAZINE SENSITIVE TO THE REALITIES IN OUR SOCIETY



WHO GETS THE ART DOLLAR?

- Does the Missouri Arts Council fund the St. Louis Symphony or vice versa?
- New Manual is above “deals and trade-offs” but will it survive?
- New guidelines assure more equitable funding
- The ethics of fundraising
- How allocations are made
- Applications and Grants 1977-1978, 1976-1977

Two reviews of “Sacred Circles”
Sequoyah, Missouri’s “talking leaves” poet

OUT OF FOCUS

*Readers are invited to submit
items for publication,
indicating whether
the sender can be identified.
Items must be fully documented
and not require any comment.*

As stated in the Newsletter published by the ACLU of Eastern Missouri, Mayor James J. Eagan declared in a recent letter to Florissant citizens, "Pornographic materials are invading our city . . . We are at war against pornography! . . . By answering the following few questions you will be setting our 'community standards.'" Questions included in the survey are preceded by such comments as "We would like to have your opinion about what types of books, magazines, or films appeal to a shameful or morbid interest in sex." . . . Eagan has also recently supported governmental restrictions on what he believes to be religious blasphemy. (Eagan is considered the Democratic frontrunner for Supervisor of St. Louis County.)

Missouri ranks nineteenth in families living in "official" poverty — 12%; Illinois is twenty-eighth with 10.5% of the population having incomes of less than \$5,050. Between 1970 and 1975 the incomes of three million households in this country rose above the poverty level, according to a recently-published Census Bureau Survey of Income and Education.

Distribution of free Bibles to grade-school children in some St. Louis County school districts is justified by their principals and superintendents on the grounds that "it's a great book," and the students are not forced to accept them. School districts permitting distribution are Mehlville, Hancock Place, Rockwood, River-view Gradens, Wentzville, and Ritenour.

During the last week of March 1980, a census questionnaire will show up in the mailboxes of 80 million Americans. Census officials fear a low voluntary return and the need for an expensive follow-up — as much as \$500 million. Federal grant programs based on the census make an accurate count crucial to getting the maximum slice of the federal pie. The 1970 census showing an American population of 203,235,298 was estimated by the bureau to have undercounted 2.5 percent of the general population, 7 percent of all blacks, and 18 percent of young, black males.

A Senate committee with a reputation as a strong advocate for poor people is about to die, leaving consumer and anti-hunger groups worried that they are losing their best friend in Congress. The Nutrition Committee will be put out of business Dec. 31 by a reorganization plan the Senate approved early this year. Its jurisdiction over nutrition issues will go to the Agriculture Committee, better known for its concern about food producers than consumers. Several other committees slated for extinction in the reorganization plan were rescued by last-minute lobbying campaigns staged by special interest groups. The nutrition panel was not similarly saved because "our constituency has always been poor people who don't really count politically," said a committee aide.

Next time you listen to a TV commercial by the Phillips Petroleum Company elaborating on their scientific advances and their environmental concerns, it may be opportune to remember that a Norway council of inquiry criticized Phillips for the eight-day blowout in April in the North Sea. It declared that human error was largely to blame for a massive oil rig blowout. The report referred to inadequate organizational and administrative systems, and criticized nearly all the leading personnel on the rig.

For the past few years one corporation after another, now numbering over 300, has admitted to its slush funds assigned to influence elections illegally. Despite these exposures, the *Service Union Reporter* points out there hasn't been a single company or executive convicted of evading taxes on illegal or improper political payments. There are no indictments pending and at most two cases referred by the Internal Revenue Service to the Justice Department are being heard by federal grand juries.

The Activist

Section 1 of HR 5285, as amended, amends headnote 2(iv)(D) to subpart B of part 12 of schedule 7 of the Tariff Schedules of the United States (TSUS) to require that any processing of film, strips, sheets, and plates of certain plastics or rubber which are therefore not dutiable under subpart B must be "usefully" processed.

Description of provisions from House committee report on HR 5285



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Letters

NAZIS AND THE FIRST AMENDMENT

F/M: I read your good editorial about the American Civil Liberties Union and the problem of Nazis in Skokie. I approve of what you said, and appreciate your saying it, because Goldberger, Hamlin, and their associates are not having an easy time.

Robert T. Drake
Chicago, Illinois

HONOR CENTERS

Honor Centers in Kansas City and St. Louis has become a highly emotional issue. No neighborhood, from our ghettos to our suburban areas, wishes to have these centers placed within them.

The hue and cry is to stop crime, get the offender off the street, longer sentences and fewer paroles.

This writer was appalled to find some of our neighborhood action committees against Honor Centers. It was being encouraged by some area ministers.

Jefferson City Prison was built in 1836 to house a maximum of 1500 men. We now have 2499 men housed there.

The community insists on believing that once you get an offender off the street and behind bars, the problem is solved. We cannot continue this ostrich-like attitude; 97% of the inmates will come back to our streets, to become useful citizens or to repeat their crimes, depending largely upon the community.

I quote the Missouri Corrections Newsletter of July 1977: "Corrections programs at the federal, state, and local level are a dismal, monumental failure, most prisons and jails are, in fact, crime educational centers, anyone not a criminal upon entering will be one upon release.

"We can break this pattern, but only through concerted emphasis on education and training.

"Punishment and custody are proven failures, first offenders and juveniles do not need to be comingled with convicted felons.

"Research shows that inmates who participated in probation, parole, work-release programs, such as half-way houses are not as likely to commit new crimes. It is up to an enlightened public, pushing public officials to upgrade the corrections system."

Without the vehicle of Honor Centers, most inmates are unable to prove change has taken place.

For four years the battle has raged over whose neighborhood must accept the new

prison and Honor Centers.

Time is running out. The unsanitary conditions and overcrowding at the Missouri State Prison will soon become the matter of courts.

It is this writer's contention that our ministers should be out in front leading an enlightenment of the public toward the offender.

In a Ministerial Educational Conference, held September 16 this year, on Urban Honor Centers, the show of ministers was discouraging.

Out of over 50 letters sent to area ministers in Kansas City, one reply was received.

That letter came from a minister in New Jersey who had been transferred from Kansas City.

Failing in life does not make a man a failure; we cannot continue to treat the offenders as lepers and banish them to caves.

The time is long past due for St. Louis and Kansas City to review alternatives to incarceration.

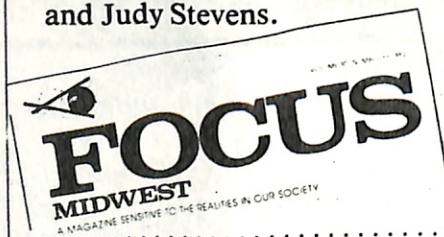
These post-prison programs such as the half-way houses - which, though they come too late to save the offender from the dehumanization and violent bitterness which prison almost automatically spawns - can still offer that offender meaningful support, as he seeks to re-adjust to the outside economic and social world, and to maintain positive family ties.

Mary Fowler Carroll
Lee's Summit, Mo.

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Issue No. 75 deals with neighborhood groups which are attempting to insure that citizens do have power over the decisions which affect them. Edited by Professor Dick Simpson and Judy Stevens.



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The battle for the art dollars

When Livingston Ludlow Biddle Jr., the new chairman of the National Endowment for the Arts, was questioned during the confirmation hearing before the Senate Committee on Human Resources, he stated that he saw no reason for battle lines to be drawn between "elitism" and "populism" in the arts.

"Why not bridge these two worlds?" he asked. "Why not join them in harmony, rather than in discord, and simply say that together they can mean 'access to the best'?"

It might be possible to reconcile the traditional, high quality art with popular art when you have a budget of \$115 million a year — the current federal level of support — but when local applicants compete for funds totaling one or two million, the civilities of accommodation give way to harsh political infighting.

Actually, infighting is the wrong term. On the one side, the side of the minor grant or no-grant recipient, you may have envy or bitterness, and much talk about the need for encouraging diverse artistic expression independent of larger institutions; on the other side, the side of the major grant recipients, the cocktail hour talk is for quality in art, and that the limited resources must assure the survival of major cultural institutions.

The artistic community and its managers appear to be in a continuous state of turmoil. In Missouri, Donald Tapperson, former reporter and executive director of the Bingham collection fundraising campaign, who had been appointed executive director of the Missouri Arts Council not too many months ago, resigned in December over his interpretation of how the arts should be funded. Tapperson conceived and wrote a Manual which is rapidly becoming a model for other arts councils around the country. While unexpected, Tapperson's resignation should really not come as a surprise. Although Tapperson strongly feels that MAC is on the way to a more equitable funding arrangement — for example, orchestras will receive less than 50% of total allocations (compared to 79.5% five years ago) — it is nevertheless an exhausting uphill battle against a coalition of incredible and powerful individuals.

In Illinois, Governor Jim Thompson was given the opportunity to appoint fourteen new members of the Illinois Arts Council, bringing its members from 21 to 35. When Thompson first sought legislative approval for

his enlarged council, FDR's court packing attempt came to mind. With 14 new members beholden to the new Governor, the very independence of IAC seemed threatened. The appointments, however, turned out not only to be citizens of quality but also of independence. Unlike Missouri, the overlap of institutional leaders in the arts with council membership is insignificant.

In the cultural arena, contrary to the political, it is in Missouri rather than Illinois where clout is exercised unabashedly. A comparison of the funding allocations underscores this point. One explanation is that the Missouri Arts Council was limping along until the St. Louis Symphony leadership took it under its tutelage. An unqualified "thanks" is due the symphony community, but it is time, past time, that the umbilical cord be cut.

The editors of FOCUS/Midwest are frequently caught between the desire to provide readers with exhaustive background and the fear that too much detailed information is plain boring. We usually decide to be boring. In this issue (No. 76) and the companion issue discussing the Illinois arts scene (No. 77), we summarize not only the grants made, but also the applications, the panel or committee recommendations, and applications not funded. For the student of our society, this mass of data will offer many insights.

With the advent of the National Endowment of the Arts and the call for state arts councils — by now every state has a council — and government funding, concern was widespread that this official intrusion into a formerly private area would jeopardize independence and stifle individualism. But, as Beth Powers points out in this issue, the arts always had official patrons and with the safeguards written into the law, it appears much more reasonable to welcome this program rather than to build one more fuselage for a B-1 bomber.

Who did the "squashing"?

Newspapers and the airwaves gave ample play to charges that the National Women's Conference — the first national meeting since 1848 — gave the Missouri delegation only minutes to promote their opposition to ERA, federally-subsidized day care centers, abortion, sex education, and so forth.

The irony is that a majority of women who participated for all three days in the Missouri Assembly last June were supporting ERA and the other issues, consistently and overwhelmingly. What, then, explains the

position of the Missouri delegation? During the early days of the Missouri Assembly various issues were considered. Most of the women in attendance came as individuals, unorganized. On the day of delegate selection, the "opposition" brought in supporters en masse, some by bus, and elected a slate of women which later refused to represent the issues adopted by the majority.

The people who came on busses — including many men — did not stay for any of the workshops or discussion groups which were to educate participants on the issues. Consequently, they were also absent the following day when the active participants passed resolutions. The long line to vote was one place where the bussed-in people had a chance to mingle with those who had been there for the whole conference. The people on the busses were handed a slip of yellow paper that said, "The New Suffragists" and told to vote for the candidates listed on it. The pro-ERA and pro-abortion list was printed on white paper. The bussed people had had no chance to talk with any candidates, except what electioneering went on in the waiting line. They came in the hundreds to outvote the "white list," then they went home.

It is somewhat amusing to read that Mrs. Mary Frances Horgan, delegate from St. Louis, complained that the process of registering minority opinions at the National Conference had been systematically denied and that the national Conference was rigged from the beginning; and that Mrs. Ann O'Donnell, chairwoman of the Missouri delegation, complains that her views were "squashed." Her views? Indeed, the resolutions adopted paralleled those adopted by the Missouri Assembly, which Mrs. O'Donnell squashed.

In Houston, according to observers, the chair bent over backwards at times to let views opposing the majority be heard, to the point of giving them preference at microphones, where they made themselves most audible and visible. As Sister Mary Louise Denny was quoted in the media as saying, "It makes one ashamed to be from Missouri."

The Missouri delegation was not representative. Among the delegation were past and present presidents of Missouri Citizens for Life, local and district chairwomen of Stop ERA, a national defense chairwoman of the Missouri Daughters of the American Revolution, an advisory board member of Birthright, Inc., a former assistant director of the Missouri Catholic Conference, the chairwoman of the St. Louis Chapter of Morality in Media,

and the wife of the *Globe-Democrat's* editorial page editor.

Political activism is great, even by women who oppose women's rights. But using undemocratic and underhanded methods is another matter.

Missouri jails ripe for court suit

Minimum jail standards have yet to be set in Missouri. While 34 other states have such provisions, Missouri is gearing up for another legislative battle. However, even if a bill is not approved by the legislature, local jurisdictions may very well find themselves facing the forced imposition of minimum standards by federal and state courts, according to the *Governmental Affairs Newsletter* in an in-depth article on the legal status of Missouri's prisons.

Conditions that prompted a 1975 Missouri Corrections Task Force Committee to label Missouri jails as being in "deplorable and inhumane condition" have changed little. Frank Johnson, Carroll County Sheriff and former president of the Missouri Sheriffs Association said "it's still a fair assessment" that about 80 percent of Missouri jails cannot meet national minimum guidelines. Over one-third of Missouri's jails are over 75 years old, more than 50 jails do not have 24-hour supervision, and more than half of the 134 local jails operating in 1974 were infested with vermin, say the *Newsletter* and the Missouri Association for Social Welfare's "Surveying Missouri's Jails: An Argument for Minimum Jail Standards."

Minimum standards called for in past legislative sessions include a toilet and washbowl for every 10 prisoners, one shower per facility, a hot shower at least twice a week, and a separate bed.

Some legislators and officials are concerned

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that sheriffs and city jail administrators are not going to have a choice about meeting jail standards, even if the state legislature never acts. Juanita Donehue of the Missouri Association of Counties said that if Missouri does not pass a jail standards act soon, "I know exactly what's going to happen. The federal courts are going to close the jails." And they have — Federal District Court Judge John Oliver closed the Platte County jail until it meets the court's standards.

There have been two basic constitutional issues upon which most of the cases regarding jail standards have been established: due process, the interpretation being that since persons held for trial are still presumed innocent, they cannot be subjected to any form of punishment, including substandard jail conditions; and the Eighth Amendment, which prohibits cruel and unusual punishment.

Some Missouri jails which are now under construction could become involved in court cases over their design. Boone County decided to build a new jail with revenue sharing money, reports the *Governmental Affairs Newsletter*. A request for federal funds totaling \$250,000 was rejected because jail plans called for double occupancy in cells with an area of 75 square feet, opaque windows with no exterior view, and the use of steel bars and plates in all cells.

Bill Maxey, Associate Director of the National Clearinghouse for Criminal Justice Planning and Architecture, said that once the Boone County jail is completed "a lawsuit could occur" that could force the jail to house only one prisoner per cell. Thus, the county might pay \$553,00 for a jail that will hold 24 prisoners.

Three state legislators are planning to introduce jail standards bills in the 1978 session. Senator Harry Wiggins and Representatives Mark Youngdahl and Van Donley are currently trying to work out differences in bills being planned so that the same one can be introduced in both the House and the Senate.

"The Missouri legislature will have some hard choices to make during this next legislative session in regards to the minimum jail standards bill. If the legislators do not pass a jail standards bill (as one of Wiggins' aides suggests may be the case due to the short legislative session), sheriffs and city jail administrators are going to be increasingly vulnerable to lawsuits from prisoners. A factor which makes many jail officials even more apprehensive is the fact that sovereign immunity has been revoked by the Missouri Supreme Court, thus opening the way for damage suits against sheriffs and jailers," says the *Newsletter*.

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December 1 was the first date for the pre-filing of bills for the 1978 session. The staff of State's Legislative Research, which writes many of the bills introduced, are drafting more bills than they were last year at this time, even though 1978 will have a short legislative session.

Recently released figures show House candidates spent almost \$61 million in 1976 to get a seat in the U.S. House. Individual spending ranged from \$47 to more than half a million. The figures support findings from less comprehensive compilations during 1972 and 1974: Incumbency is a key advantage for candidates. Campaign funds flow readily to incumbents, and incumbents outspend challengers by a margin approaching 2 to 1.

St. Louis County lost one of its bright lights when former state Representative Jack J. Schramm of University City was appointed to the position of administrator of the Environmental Protection Agency regional office in Philadelphia. Schramm sponsored several bills concerning air and water pollution and solid waste management during his term in the Missouri Legislature. In 1976, he was defeated by Robert Young in his primary race for the 2nd Congressional District, St. Louis County, by only 900 votes.

A bill codifying the rights and obligations of landlords and tenants has been drafted by State Representative Edward Sweeney, Dem., St. Louis, 84th District, and members of the Missouri Public Interest Research Group and the Missouri Housing Alliance. The proposed law establishes mutual obligations between landlords and tenants and prohibits retaliatory evictions; it requires the tenant to take reasonable care of the rental unit and the landlord to provide a safe and habitable dwelling; it gives the tenant the right to be present when the landlord inspects for damages; it allows the tenant to pay a portion of the rent directly to a utility company when services are threatened to be shut off because the landlord has failed to pay utility bills; and it provides for recovery of attorneys' fees by either landlord or tenant where the other party has acted in bad faith.

Add these numbers to your "quick reference" file of telephone numbers: (314) 751-2962, Public Adoption Information System (collect calls accepted); 800-392-8222, (In St. Louis, call 241-2211; Kansas City, 274-6686; Jefferson City, 751-4437) Attorney General's Consumer Fraud Hotline; 800-392-3738, Child Abuse Hotline; 800-392-4211 (In St. Louis, call 367-5234; Kansas City, 274-6816; Jefferson City, 751-4308) Public Service Commission Hotline; 800-392-8269, Joe Teasdale's Action Line.

These hotlines to Jefferson City are designed to cut through red tape in state government.

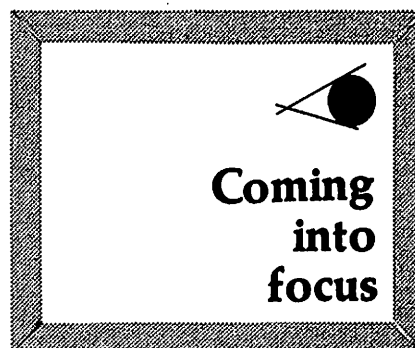
The Public Adoption Information System (PAIS) is an information and referral service run by the Adoption Exchange of Missouri, a program of the Missouri Division of Family Services.

The Consumer Fraud Hotline was established in April 1977 to allow Missourians to report instances of possible consumer fraud and deceptive trade practices.

The Child Abuse Hotline was established in August 1975 as a result of the passage of a child protection statute that year. It specifically mandates a statewide toll-free telephone number and requires that Family Services workers investigate reports of child abuse and neglect within 24 hours.

The Public Service Commission Hotline was established in April 1977 to answer consumer questions concerning utility companies (gas, water, sewer, electric, telephone) and bus and truck companies.

"Joe Teasdale's Action Line" accepts any inquiries dealing with state government.



The U.S. Department of Justice is establishing three experimental Neighborhood Justice Center Programs across the country, one of them in Kansas City, Missouri, according to Attorney General Griffin Bell. The aim of these centers is to "make justice in the United States faster, fairer, and more accessible to the people," by developing a mechanism effective in promoting an inexpensive, expeditious, and fair resolution of disputes in cases where the grievance involves small amounts of money or altercations with neighbors or relatives. If successful, the centers will also reduce the caseloads of local courts and act as a referral service to community members. For

more information contact the Kansas City City Manager.

The Council on Interracial Books for Children, Inc. has produced a unique filmstrip and teaching unit called *Unlearning "Indian" Stereotypes*. The filmstrip features seven Native American children at an Indian cultural center and on a trip to a children's library with their teachers. They discuss the insulting stereotypes of Indian people found in many children's picture books and counter-point these with the realities of their own lives, their own cultures and their own viewpoints.

According to a recently published study by the Council, stereotypes represent the predominant image of Indian people that non-Indian children learn from their early picture books. The study concludes that this image dehumanizes Indian people, degrades their cultures, and distorts non-Indian children's perceptions of Native Americans. These findings are based on an analysis of illustrations in 75 widely available children's picture books — including many recent books by prominent illustrators and publishers.

The filmstrip and teaching unit were designed for use with non-Indian elementary school children, but are also useful for pre-service or in-service training of teachers or children's librarians. The package, including a 130-frame color filmstrip, with cassette and teacher's guide, is available for \$32.50 from the Council on Interracial Books for Children, 1841 Broadway, New York, New York 10023. The booklet can be purchased separately.

The Tenant Affairs Board of St. Louis which was formed to improve the management of public housing, carries on a variety of employment, economic development, social service, and educational programs for tenants. To continue this work, a \$138,000 supplementary Ford grant was made to TAB. The organization has created a job development program in which tenant management corporations at five sites employ residents for project renovations and landscaping. With the St. Louis Board of Education, it also conducts a program to encourage involvement in activities of the neighborhood's public schools, including curriculum development.

A National Public Interest Research Group Clearinghouse, a not-for-profit corporation serving Public Interest Research Groups and Citizen Action Groups has been established in Washington, D.C. The Clearinghouse will develop national projects, create alternate funding sources and establish viable communications mechanisms for PIRG's throughout the U.S. Both Illinois and Missouri have PIRG groups. The Washington group has offices at Suite 1127, 1329 E Street N.W., Washington, D.C. 20004.



WHO GETS THE ART DOLLAR?

BY BETH POWERS

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This issue covers art funding in Missouri; a companion issue, No. 77, covers the Illinois Arts Council.

Beth Powers is a freelance writer and a resident of St. Louis.

THE HISTORY OF THE MISSOURI ARTS COUNCIL

Does the Council fund the Symphony or vice versa?

Arts and politics have wedded only recently in this country under virtually a shotgun situation. The arts needed to find new funding sources desperately. The Missouri Arts Council is almost twelve years old, the second oldest such marriage in the country.

Many a good relationship has gone sour after the legal marrying of once-independent entities. The intimate power-struggling that often results may tilt a once delicately balanced understanding. It seems to happen a lot, especially when one of the participants is politics.

It was one thing to get MAC established . . . quite another thing when more public funding was sought. Who should decide who gets how much? Who should seek additional funding? Is it realistic to expect equitable decision-making when cultural bullyboys go after and get the increased monies? Is there an equitable way to disperse such funds?

It would be simplistic merely to criticize past performance without recognizing problems inherent in any political-artistic arrangement. Some feel that MAC has been abused by the cultural bullyboys for their pet projects that were once privately financed. Others feel the arts funding process through MAC is more equitable than most, considering that public funds are always intensely lobbied after and haggled over.

Perhaps the most realistic perspective is one taken by Donald Tapperson, the former executive director of MAC. He sees MAC as continually changing. Tapperson feels that there's no longer any question as to whether arts councils will survive. The pertinent question is, he contends, what direction will they take.

The arts have always had their patrons . . . the church, royalty, merchants. The ancient and pre-modern great art periods were for the benefit of very minute populations. Industrialization, changing attitudes in a machine age, and the increase in population made modern society more insensitive to the arts and brought about a decline in patronage which was only reversed in the last half of the 20th century.

Modern art patrons, until the last decade or so, have been predominantly private foundations. As leisuretime grew, the arts were claimed by and for the masses. This was a wholly new concept. The arts were called upon to be available to anyone who wished to enjoy them — even the young, the elderly, and the poor.

From Local to State Subsidies

At the very time more arts groups were formed and more performances offered, salaries and administrative and equipment costs soared. Massive funding was needed to keep art institutions viable. It was predicted in 1963 that the St. Louis Symphony wouldn't last another three years without considerable outside support.

Bravos, huzzahs, boos, and worse have been forthcoming for those who did something to keep this prediction from coming true. Private funds within St. Louis were already being tapped through the Spirit of St. Louis Fund, now known as the Arts and Education Council and Fund. The next logical step was to obtain state monies.

This was not a particularly new idea — many European countries have partial government subsidization — but it hadn't been pursued in America except by New York state, which in 1963 was the only state with a state arts council as part of a state department. Indeed, an arts council as part of a state department became one criterion to receive and disseminate federal funds after creation of the National Endowment for the Arts.

A 1963 attempt to get some funding for the St. Louis Symphony and the Kansas City Philharmonic found little sympathy. A 25-member Committee on the Arts was formed. The Governor at that time, John M. Dalton, sanctioned the group and advised them to "compile an inventory of the outstanding cultural assets of the state." W. Howard Adams, probably the main initiator for the committee, said that this was the "greatest opportunity the people have ever had to increase the use and effectiveness of our present cultural institutions."

Adams, then president of Adams Dairy, was from Kansas City. He is presently assistant director of the National Gallery in Washington and a trustee of the Thomas Jefferson Memorial Foundation. Adams realized the need for new money sources since foundation money was going elsewhere. He was also very much aware then that at least ten of the nation's better symphonies were in financial trouble, including the St. Louis Symphony.

The Romantic Version

In 1965, Representatives Homer M. Clements of Jackson County and James Spainhower of Saline County proposed a bill to Governor Dalton to establish a state arts council. The legislators said the purpose would be "to bring culture to rural Missouri. It's not enough to make universities into artistic centers. We need to take the performers to the people." Adams offered another reason: legitimizing the clandestine affair between the arts and business. He pointed out that the arts are used to attract new industries by most major cities at least in part because "life is only half lived without beauty."

The bill to establish a Missouri Arts Council was introduced to the Senate Economics Committee. It was so thoughtfully written that many states used it as their model because of its "simplicity and nonpolitical nature." Governor Warren E. Hearnes and former Governor John M. Dalton supported the bill. Mrs. Hearnes is reputed to have had much to do with the bill's passage. This is perhaps the more romantic version of the kind of legislative maneuvering that hit the Missouri mule between its eyes with no less than a Jeffersonian column.

The "Sons of Bitches" Version

A more exciting scenario involved a client of Lyman Field's who was called upon to speak to the legislature in terms it would understand. Lyman Field is a lawyer and was then a member of the Committee on the Arts. It is said that there was a good deal of fraternal drinking and loosening of ties, suitable to the style of the hard-working, hard-drinking person of Thomas Hart Benton.

"Cultural activities are sources of productive energy, of concentrated thought and ideas. Some of the ideas are highly finished, and some are crude and tentative, even preposterous, but they are ideas. There is good art and bad art, but it is art. The proposition that cultural activities are civilizing influences is accepted, it would seem, by everybody, but nobody knows what would happen if the Yalem Human Development Center, at 724 Union Boulevard, were to be put on an annual program budget equal to the cost of maintaining a police force in that section of St. Louis."

— George McCue, *St. Louis Post-Dispatch*, March 27, 1967



Benton was on first-name terms with most of the 200 legislators because of his mural-painting in the Capitol. Benton eventually addressed the joint legislature, the last person to do so outside of that body having been Harry S. Truman. Benton, embodying artistic earthiness and spirit, addressed the legislators as "a distinguished group of sons o' bitches."

Such an approach was deemed necessary because that "simple, nonpolitical bill" had been dispatched to the Miscellaneous Committee, known as the graveyard for the many bills buried there. A *New York Times* article noted that the committee head was a brewery worker who "thought leger was the French word for beer." Adams saw the general assembly then as "malapportioned, with all of the classic rural prejudices." Some legislators were singing "Home on the Range," saying that's all the culture their children needed.

At an arts conference at Stephens College prior to Benton's performance, Howard Taubman, then drama critic of the *New York Times*, told the conferees that state financial support of an arts council "will pay immediate dividends, larger than any investment your state can make." Taubman's home state was proving it could work.

Not everyone agreed. Senator William B. Waters of Liberty, Missouri stressed that it was up to the arts council to make Missouri aware of how they could benefit by state support of the arts. He told them "I can think of 50 men, legislators, who would laugh you down. It takes indoctrination." Raymond H. Wittcoff, then with the St. Louis Bicentennial Corporation, added, "I know people who take pride in the excellence of the monkey shows at the tax-supported zoo, but are appalled at the idea of public support of the symphony." Senator Jacob Javits of New York told the meeting via long distance telephone that he saw "no tendency in the U.S. towards the state theater and opera... but rather a practice like that of Great Britain and Canada, where a modest subvention helps the arts reach the public. This would involve the government, not in control of the arts, but in extending them."

Back to the legislature. Approaching midnight, the final session would soon adjourn. In what must have been a continued atmosphere of highjinx drama, then-Lt. Governor Thomas Eagleton presided over the Senate and ordered the hands of the clock to be held back. MAC, after an induced birth and a hard labor, survived.

MAC was content to accept the \$250,000 allocated by the legislature until 1971. Then the arts mobilized to seek more, much more money. But first the legislators had to be educated. An intensive lobbying effort bore bountiful fruit.

The Role Behind the Role of the Symphony

The St. Louis Symphony dates back to 1880, and was the second to emerge in this country. There are over 100 musicians and more than 200 concerts given yearly. In

1968 the Symphony claimed its newly renovated home, Powell Hall, a former movie palace. During the 1974-75 season the Symphony played to over a half million people, and had more sold-out audiences than ever before.

In return for the decision of the Symphony Society to do the lobbying, the Symphony and the Kansas City Philharmonic were assured a larger percentage of the total funding. The argument was (and is) that without the committee's efforts, MAC would not have received increased funding.

Thus the Symphony at that time became what some consider the controlling power behind MAC.

In the early seventies, the Committee for the Symphony Orchestras and the Arts in Missouri was headed by Walter King, a St. Louis businessman. At a meeting of the Associated Councils of the Arts in Kennedy Center in Washington, King bluntly explained the committee's birth, "the whole thing began with the realization that the St. Louis Symphony had to have help." He continued, "we debated at length whether to work through the State Arts Council, or go it alone. We decided that the responsible way, and the one offering the best chance for success, was through the state arts council." The Symphony had considered going straight to the legislature rather than through MAC, but Peter Pastreich, executive director of the Symphony, wanted to go through MAC, since the Symphony couldn't play in "a cultural desert" and would be less effective. King revealed how his group consulted with Missouri lobbyist John Britton for advice on how to conduct an effective lobbying campaign.

Britton is no stranger in Jefferson City. He is the key lobbyist for Anheuser-Busch, Monsanto, and other major St. Louis businesses. He is well-respected in Jefferson City, known as being ethical but not beyond flexing muscle when necessary.

Britton's Five-Phase Plan

The lobbyists for the arts and Britton devised a five-phase plan which included personal contact with virtually every member of the legislature. King noted that "Peter Pastreich, of the Symphony Society, kept a log on our activity, our progress. The project would surely have failed if he had not kept it moving... he didn't let us miss deadlines in carrying out assignments." *The next fiscal year, MAC's budget more than doubled.*

The question of who has that kind of time and money for a massive lobbying effort was raised by Charles Mark in a *New York Times* article in 1974. Charles Mark is a former executive director of St. Louis' Art and Education Council and Fund, and was publisher of *Arts Reporting Service*, a newsletter on the arts. He is also a former federal administrator of the State Arts Council Program.

Mark notes that this kind of vested interest lobbying, is not peculiar to Missouri: "In New Jersey, 88% goes to the New Jersey Symphony; in Michigan, a handful of handpicked get most of the funds; Illinois Arts Council



gives most to the Chicago Symphony; California has a tug of war going between non-professional and large institutions over increased funds coming from Sacramento; New York would give 50% to primary organizations, by state law."

The obvious question, again, is would there be a pie at all to share if the "cultural bullyboys", as Mark calls them, would not get the biggest share?

At a later date, in 1974, the *St. Louis Post-Dispatch* music critic Frank Peters defended this lobbying campaign. "Politicking by an arts organization in its own interest," he wrote, "can hardly be condemned in a society where lobbying has always been an open, pervasive and frequently crucial fact of political life... it would be more reasonable to blame an arts organization for failure to exercise the influence that every bill board company, oil refinery, tobacco grower, and grocery chain routinely exercises in the legislative forum."

It was not lobbying as such which bothered some of the supporters of the arts but that the lobbyists volunteered not only to obtain the funds but also to decide how they should be spent.

1973-74 Formula: 79.5% for Orchestras

King and his committee's exhausting efforts were successful by anyone's standards. A formula was adopted in 1973-74 by the Arts Council wherein the orchestras would receive 79.5% of the budget. The formula: St. Louis Symphony would get 50% of the first \$500,000, 20% of the next \$500,000, 10% of the next, and 5% of the next \$500,000. The Kansas City Philharmonic would receive 25% of the first \$500,000, 10% of the next \$500,000, and 2½% of the next. The Committee for the Symphonic and the Arts also said it would try to secure an increase in the executive director of MAC's salary, and at least one more staff member for the Council. As the allocations increased, so did the number of applicants, and the number of programs that needed monitoring.

A meeting was held in August of 1974 by the Planning & Policy Committee* of MAC at the Mid-Continent International Airport. It met to decide on objectives and priorities, since the only approved statement of purposes and objectives for the Council were set forth in the enabling legislation, Chapter 185, Missouri Revised Statutes. Chairperson Lela Bell noted that Walter King and Peter Pastreich had requested some advance commitment in July as to the continued use of the allocation formula, in order to perform intensive lobbying prior to the August primary elections and the November general election. Ms. Bess declined to do so, but did agree to recommend at least the current funding.

Meanwhile, the committee did its own investigations into allocations by other states' arts councils. They found in none did as much as ¼ of the budget go to any one area of the arts. "In most states," the minutes read, "allo-

cation to any one organization or orchestra did not exceed \$100,000.00." Colorado gave \$200,000 to the Denver Symphony out of a \$1,550,000 budget, for example. The Committee decided that the more than 73% of total Council budget going to the two largest state orchestras was "not equitable and was excessive." Eighty per cent of all program monies were then going to music. The Committee members suggested that percentage quotas be given for each advisory committee for planning purposes. It suggested that a greater proportion of total funds for the orchestras should go for non-metropolitan services. The committee reached consensus on attaching more importance to per capita distribution of funds allocated for the arts and that for these purposes the division of state into regions by the Missouri Division of Commerce Affairs should be adopted.

1975 Formula: 50% to Orchestras

By 1975 the percentage of MAC funds received by the orchestras fell below 50%. In an interview with MAC's former director, Donald Tapperson, it was made clear that this would continue, with agreement on all sides. In many states, power struggles have been much more intense than Missouri's. New York, the first state with an official arts council, offers an example.

Joan K. Davidson, chairperson of New York's art council from May 1975 to June 1976, wrote an article about the projected 1977-78 budget proposed by Governor Hugh Carey. She decried the vested interests that caused problems in arts funding. Carey's budget asks for \$27.3 million for the New York arts council, nearly, \$3 million less than last year. Davidson said this isn't the worst part. Carey wants to designate, for specific cultural bodies, grants that she sees as special privilege. The grants would go to the Bronx Zoo, the New York Botanical Garden, a community museum in Brooklyn, and several upstate zoos and botanical gardens.

Davidson despaired at lobbying by arts blocs. She said Hispanic and Black cultural groups are wanting 25% and 30% respectively of state arts monies. She says a lobbying group for Lincoln Center already is assured of about 50% of the money going to primary institutions. The point of the article is, if the governor and the legislature decide who gets what, of what use is a professional arts council. What happens to innovation, direct grants to individual artists, help for struggling but deserving groups?

Does MAC deserve credit for making policies now to prevent this kind of power struggling? As Donald Tapperson emphasized, MAC must tread a fragile balance between the artists and the power brokers. It is a line that is easily put off-balance. How much authority should MAC have? Where ought the limits be drawn and who should delineate them?

Or, is the St. Louis Symphony so overpowering that it stifles the emergence of any rival block or independent control? *Post* critic Frank Peters at least feels that MAC needs someone who can look Pastreich in the eye. ■■

*The committee was dissolved in October 1977.

INTERVIEW WITH DONALD TAPPERSON:

New Manual is "above deals and trade-offs" but will it survive?

"If the Missouri Arts Council had been in a complete shambles, or functioning like a well-oiled machine, I'd have no regrets about leaving it. But it is very close to being where I would have liked. I do regret leaving MAC at this stage," Donald Tapperson told FOCUS/Midwest. He is the third executive director of MAC in one calendar year.

"I anguished about my decision to resign for over three weeks. It was not an easy decision. But it's clear now that if it wasn't December 16, it probably would have been a later date for the resignation."

Tapperson said news articles concerning his resignation were not entirely accurate. "They gave the impression there were basic philosophical differences between Mrs. Kling, council chairman, and myself. It was never a question of "A" or "B" but of how to approach "A." The implication by such articles that an urban-rural split is the major divisive factor on the Council is simplistic. The majority of council members are state-minded, and understand the need for more equitable funding."

Tapperson, in his resignation, spoke to "Those (council members) who ... are less concerned about where I stand on issues than they are about my firm belief ... in the processes the Council has embodied in its Policies and Procedures Manual. (A Manual which is) above deals, trade-offs, and private understandings, regardless of how meritorious the participants might believe their results would be."

The figures concerning Council funding past and present speak for themselves and support Tapperson's allegations. The "top ten" for fiscal year 1978 are topped by the St. Louis Symphony Association, receiving 31.7% of total allocations. The Kansas City Philharmonic got 15.9% followed by the Loretto-Hilton Theater at 4.3%. However, Tapperson made clear in his resignation that "if the imbalance in Council funding were the opposite of what it is, I would have worked just as earnestly to make it more fair."

The Department of Consumer Affairs, Regulation & Licensing (CARL) includes MAC as one of many divisions. It requires that each division submit a Management By Objective (MBO) Work Planning. This includes a statement of purpose, goals for key areas, objectives, and milestones. A quick look at the 24-page MBO done by Tapperson reveals the enormity of the necessary paperwork. Financial records, program guidelines, funding policies, geographic and income surveys of communities, criteria for artists, evaluations, applications, all must be documented and accountable.

A "Basic Data" document, 22 pages of statistics on every conceivable documentable item concerning MAC, was also prepared under Tapperson's tenure. He initiated and wrote the existing Manual, which was adopted unanimously by Council members.

He has been criticized for this by Mrs. Kling, Chairman of MAC since last summer. A news article said Mrs. Kling puts priority in getting the staff out in the field, out and away from administrative busywork. Tapperson feels such thorough documentation is essential to MAC's internal stability. "As MAC becomes more 'liberal' in getting involved with more people and programs, it must become

more 'conservative,' i.e., careful and methodical, in its administration of these. Otherwise, MAC's five staff people capable of helping new applicants would be Johnny Appleseeds strewing applications behind, leaving them to take root as best they can. There needs to be extensive follow-up, necessitating more paperwork, but the alternative doesn't solve the problems. You can go running around outstate Missouri making temporary splashes to flash before the legislators but it does more harm than good in the long run."

Tapperson assures there were no personal differences between Mrs. Kling and himself. They lunched together recently, and still agree on what MAC's goals should be. "But," he adds, "MAC cannot deficit spend like the feds. There has been a marked increase in staff travel, but our funds are limited. Government by crisis simply is not a permanent solution. The combined reorganization of the staff plus the MBO would have put the staff out on the road 50% of the time, by the beginning of the next fiscal year. Tours are not enough either. There must be viable groups to follow through. There are sophisticated questions that must be answered, but you have to know those questions. This takes time and expertise to develop."

In the MBO, Tapperson projected for maximum use and development of MAC staff, using management development experts from local universities and the Civil Service Commission. This would be evaluated after analysis of management development needs of the MAC staff was implemented. The idea was to make best use of the staff by developing, planning ahead, than sending them out "into the field."

Another divisive situation added impetus to what Tapperson could see developing. He was forced to cancel out of a scheduled meeting with the Chairman, due to a last-minute command from Jefferson City. He tried to move the meeting time up, but the Chairman declined. She did not tell Tapperson she intended to assign tasks to the staff that would supercede ones he had already given. As Tapperson declared in his resignation: "... the exercise of such authority in the fashion and to the extent I have described — wholly independent of the Executive Director — reduces the Director to administrative impotence."

Whether the Manual will be a viable tool for the Council now is not certain in Tapperson's thinking. "When it was drafted, the majority of the contents were not new. Article 7, pertaining to applicant funding program policies, were not changed. Then Council Chairman Stanley Goodman acquiesced to coming back to this since it is most subject to evolutionary change. It was set in stone. MAC addressed itself to Article 7 in an agonizing process. Dealing specifically with double standards between performing and visual arts was not new, as some members claimed. Some members also claimed MAC does not fund permanent personnel. But it has. It was applied unevenly, the major organizations got winked at, there was sometimes out and out subsidization."

Asked about his feelings on Peter Pastreich's resignation as St. Louis Symphony manager, Tapperson said he didn't know about it beforehand. He did say he had changed his mind regarding Pastreich's performance with MAC, which previously got high marks. ■■

THE MANUAL AND STRUCTURE

New guidelines assure more equitable funding

Perhaps the most significant policy in the "Policies and Procedures Manual" for MAC, written and published under Tapperson's direction, is the stipulation that "no more than one-half of the program funds appropriate for the council in any fiscal year shall be apportioned or allocated to council programs in the aggregate or to a single arts field, as represented by each advisory committee." The Manual, incidentally, is the first ever published by MAC.

This policy would make funding more equitable. The new policy states that after July 1, 1978, the funds for fiscal year 1979 "shall follow this policy and remain in effect in all fiscal years thereafter." The budgeting method used by MAC is zero-based, meaning that no presumptions can be made on prior council assistance or established need, and that each year "every dollar sought and allocated is essential to realize the program or project..."

Fifty percent, of course, is still a sizeable amount and since funding for the arts has increased year by year, the actual amount which is likely to be allocated to "music" (no other area comes close to that percentage) will be even higher.

Obviously, in recognition of the informality of past "understandings," the Manual also states that "no member of the council, its subordinate bodies, its executive director or its staff shall enter into any agreements, formal or informal, or reach any presumed understandings about recipients or amounts of allocations outside the procedures expressed in this Manual."

The Manual is a first and overdue step in the right direction. It was the brainchild of Tapperson. The idea came to him spontaneously during his inaugural address to the council, says Tapperson. A council member picked it up from the minutes and asked Tapperson to pursue the idea. Reading all the previous minutes, Tapperson could see certain policies that were evolving. He said the Manual reflects some community input since the informal policies were "hammered out in public meetings." The MAC Manual is being used as a model by other state arts councils.

The Little Guy

Tapperson responded to the idea that the little guy doesn't have a chance for MAC funds. "The level of expertise we wanted is sound fiscal management. We couldn't fund something if its books are in a shambles. We must have a minimum level of expertise, since the taxpayers' money must be dealt with responsibly." He added, "We didn't necessarily want to give funds to mediocre but capable of grant-drafting groups. We didn't want on the other hand not to give funds to disorganized but well-deserving groups."

The need to match funds is going to preclude small unorganized groups; but, more importantly, the intent and purpose of any arts council is to sustain quality performance by existing institutions as well as to help new ones.

For example, the emphasis has been in most states to take major orchestras into the outstate areas to expose as many citizens as possible to established quality, rather than to spread the limited funds too thin among struggling groups of unknown merit.

The Council

MAC's council consists of 15 members, by law, who are appointed to fixed, staggered five-year terms by the Director of CARL, (Consumer Affairs, Regulation and Licensing). No member, with the exception of the chairman, may be appointed to the council again within one year from the date of expiration of the member's term. The traditional geographic apportionment calls for four members from metro St. Louis, three members from metro Kansas City, eight members from the rest of the state. The chairman and vice-chairman are designated from the council membership by the Governor. The executive director is appointed by the director of CARL. The council, however, does the screening of all applicants, and decides by simple majority on their candidate.

The present members are Rosalyn Kling, St. Louis, Chairman; Stanley J. Goodman, St. Louis; Carolyn Frick, Kirksville; John H. Kreamer, Kansas City; Dorothy Moore, Sikeston; Earl Petersen, Springfield; Emily Rauh Pulitzer, St. Louis; John Irvin, Chillicothe; Glenn Max Cool, Kansas City; Dr. O. Anderson Fuller, Jefferson City; Ferd La Brunerie, Columbia; Douglas MacCarthy, St. Louis; Charles H. Price II, Kansas City; Shirley Rendlen, Hannibal; and Virginia Swearingen, Sedalia.

The Committees

There are two council committees, the Executive comprised of six members, and the Council Programs Committee, with eight members. The executive director serves on both committees, but has no vote.

The council's advisory committees are: Dance, Music, Theater, Visual Arts, Media, and Educational Enrichment. Each has 16 members, consisting of five council members, ten citizens, and the executive director with no vote. The council chairman appoints the chairman of each committee, who will be a council member.

Advisory Committees for each arts field are responsible for consulting with Missouri arts organizations and council; attending and evaluating council-funded programs; helping guide MAC's future development, identifying arts areas' special needs; helping in new programs and in council administration.

In addition, a professional advisory committee may be formed to provide evaluations of council-assisted programs, offer consultation to the people involved in a council-assisted program, inform communities about the council, be a sounding board for the regular council bodies, and suggest new ways the council might be of service to the citizens of the state.

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The ethics of fundraising

Funding is a controversial business. The smell of favoritism could threaten the credibility of every MAC activity. Tapperson was very sensitive to this issue. He required that every council member supply a list of organizations or entities to which they belong which might have dealings with the council. A MAC member may take part in MAC-funded activities but may not receive remuneration for such.

In the Chapter on "Conflicts of Interest," the manual states that MAC "must take every precaution to avoid favoritism or the appearance of favoritism."

Legal restrictions imposed on council members prohibits them from "transacting any business in his official capacity with any business entity of which he is an officer, agent or member or in which he owns a substantial interest." An opinion of the Missouri Attorney General holds that Missouri law makes no distinction between for-profit and not-for-profit organizations in defining "business entity."

It further provides that any council member who serves in any capacity with an organization contracting with MAC could not vote or deliberate in such matters with that organizations, until a two-year period lapses after termination of such service or employment.

MAC members and staff cannot use their MAC positions for personal profit or benefit, shall not accept anything which might influence them in MAC duties, are barred from discussion or action taken in relation to a group or entity in which they might have direct interest; members may, however, accept tickets or free admission, limited to two for any person for any occasion, to monitor and evaluate the performance or program.

Lobbying

The Council is funded primarily by the General Assembly and by grants from the National Endowment for the Arts. This, according to the MAC manual, makes lobbying, though that word isn't used, necessary in the form of keeping legislators informed of MAC's activities and its financial needs. The manual states that "it is the right of Council members as citizens and their responsibility as Council members" to do so. On the matter of citizen organizations that lobby for the arts in Missouri, such as M.A.V.A. and the Advocates for the Arts in Missouri, "the Council welcomes the support..." so long as it agrees with MAC goals. MAC is kept informed about what they're doing, the lobbies understand there is "no relationship between their actions and the financial assistance, if any, allocated..." and such groups must accept as final judgment the decision by the executive director and council chairmen.

As to lobbying groups, Tapperson officially took a hands-off attitude. "It would have been wholly inappropriate for me to assume the role of handing marching orders to interest groups," he said, "MAC submits a budget to the Department Director which is subject to review by the Governor. It was my job to go and defend the budget before the Appropriations Committee. In that relationship,

it wouldn't be proper. I was kept informed of the lobbying groups' activities, however."

Tapperson has been concerned about the proposed general revenue-sharing funding to the Botanical Gardens. The money would come out of MAC's allocated budget without MAC having anything to say about how it would be spent. Tapperson fears this would lead to other groups going autonomously to the legislature to ask for funding.

As it turned out, the funding was voted down.

Is There Public Support?

Do most Missourians care about the arts? Tapperson recited a poll taken by an off-shoot organization of the Harris Polls people. It seems that 70 million Americans experience and enjoy the arts. A majority said they would pay \$25 more yearly in taxes to support the arts. Thirty-six percent said they would pay \$60 for such purposes annually. Eighty-nine percent considered theater are important to the quality of life. Another 76% believed such arts affected the economy positively, and 71% of those polled regarded the arts as attractive to potential residents. ■■

NEW GUIDELINES *continued from page 14*

The Chairman

The council chairman has tremendous powers of appointment. He appoints the chairman of the council programs committee from council members of that committee. He appoints the chairman of each advisory committee, who must be a council member. He selects the four remaining council members on each committee, as well as the ten citizen members of each committee.

The Executive Director

The executive director works with the council in its deliberations, assures observance of policies and procedures, and assigns duties to the staff and keeps them informed of other state art councils, executes programs, monitors recipients' performances; and seeks improvements where deficiencies are apparent.

Operating MAC

By law, MAC cannot have a deficit. Although staff travel has been curtailed and long distance phone calls cut sharply, Tapperson was hopeful about the future, "This fiscal year will bring us four new staff members: accountant, clerk typist, two arts council members. We've never had a full-fledged accountant before."

Tapperson explained, "Salaries are given through CARL, not through MAC appropriations. Missouri is absolutely not competitive with neighboring states salary-wise, even Arkansas gives more." Even Arkansas. The executive director and the chairman of the Mid-America Arts Council who's "in the midst of trying to get personnel for the five-state area, was shocked at the workload of the Missouri Arts Council staff." ■■

How allocations are made

The council as a whole has six responsibilities as defined by the manual: a general budget plan; an estimates plan; a preliminary apportionments plan; a final apportionments plan; actual allocations; and reallocations.

The general budget plan is the council's assessment of its annual fiscal requirements. It goes to the Department of CARL and the Governor. As the general budget plan is under consideration by the General Assembly, the council adopts the estimates plan, which has three alternatives: a full funding figure, a minimum funding figure, and a moderate funding figure, each in dollar amounts. The Manual declares that the full funding figure represents the true amount needed to adequately meet the "expressed needs of its citizenry." The other two calculations are done for planning efficiency.

The preliminary apportionments plan bases consideration on five factors: existing and planned council program needs; total dollar amount sought within each arts field; neediest arts fields relative to projected activities and past council assistance; traditionally weak arts fields that could be helped by council assistance; and maintenance of traditional artistic and cultural strengths. The Manual also stresses that "under no circumstances, however, are any funds... to be allocated or reallocated for capital expenditures..."

The final Apportionments Plan comes after the General Assembly decides on the appropriations. The funds are to be used only for applicant's and council programs to be held within the stated fiscal year.

In addition to its allocations to applicants, MAC also funds council programs, such as: artists-in-residence; artists-in-schools; council touring exhibitions, community council development, conferences, technical assistance, aid-to-individual artists and council participation in the Mid-America Arts Alliance. These are funded much the same as the applicants' program.

Differences between Applicant Programs and the Council Programs, explained Tapperson, "are of great importance. Council programs are supported by the National Endowment. The great majority of artists are selected by local sponsors. If they don't have any in mind, they can get a list, but MAC would not recommend anyone in particular. If MAC should disagree with a choice, possibly funding would be withheld. For example, if an applicant's brother writes poetry while driving a milk truck, there would be some question as to his professionalism, level of competence."

Allocation of funds directly to individual artists is an innovation for MAC. One hundred and ninety-three applications were made for the funds; six received \$1500 each. The competition was restricted to visual arts artists in two-dimensional media, who are not students.

In accepting the funds, the artists pledge to serve their communities. Their work will be exhibited through efforts of the Springfield Art Museum and MAC. Tapperson is enthusiastic about the program, "It may be renewed in the coming fiscal year and expanded to provide assistance to artists working other art forms." The idea was to

"serve artists so they would serve their local sponsor. The gesture is mainly symbolic, to let Missouri artists know we do care. The whole allocation amounted to \$10,000."

For the first time, the accountability and/or fundability of requests are evaluated. "The staff reports on each program, discusses past performances if possible, did they do what they said they'd do," Tapperson revealed, "a staff member in that field comments on the program's fundability. I debated whether to get into the applicant's financial statements. But the staff demonstrated it could be done. I felt that if the staff-recommended funds were being followed to the letter by MAC's advisory committees, I would discontinue this practice, but it's working beautifully. Committee members go their own way. Recommendations to the committee simply give them a place to begin. *We don't tell the committee how much each group asked for, how close it is to the staff's suggestions.* Usually they come in under the request, but this year the Music Committee came in over the recommended amount. Two-thirds of each committee are private citizens, but MAC has the final decision."

The tightrope MAC must balance on ever so carefully comes up frequently. "One area had 50 applicants. Only three of those dropped out. Each one must be gone over. Some familiarity with each group is desirable. MAC has both an advisory role, to help them bring off their intent, and a judicial role: how well are they doing? MAC can easily lose objectivity by becoming too intimately involved with one group. On the other side is the legislature, and there's skepticism on both sides. MAC cannot cast its lot with the bureaucrats, nor can it with the artists."

The three council meetings per year, held in St. Louis, Kansas City, and outstate Missouri are conducted in public, except for personnel matters, legal actions, and real estate transactions. All votes and records of the council are open to the public. The law applies to all but the professional advisory committee meetings. Special meetings can be convened by the chairman, or six members or more by written request.

Program evaluations were difficult, according to Tapperson, "it's very tough, with each staff member responsible for 540,000 citizens — more than any other state — 85-98 programs to read and consider. Though the MAC budget for funding increased by one million dollars from '75-'77, the staff actually has declined, from 10.05 to 8.62, funded groups increased from 136 to 203. The same staff is responsible for community development, and with that kind of workload we couldn't effectively monitor it. We need to know how many attended an event, how well it worked, it's hard to make it to each and every one."

Tapperson calls MAC's number one priority: community development. It's a way of reaching out into communities through conferences to explain the process of applying for MAC funds. He noted that it "doesn't require a General Motors tax lawyer" but certain clarification need to be made. One such conference was held in Kansas City, May 26-27, at Avila College. It was held

"Vice President Hubert H. Humphrey says about the major effect of the two years of federal spending in the arts: 'What this really does is put the reputation of government behind the arts. Communities are all much more aware of the arts — if for no other reason than that they seek to get in on the program. And people that were talented and didn't dare to organize or try new things now feel that they can and should.' "

— Mary Campbell, *St. Louis Post-Dispatch*, June 25, 1967

jointly with the CPA Association.

Tapperson cited an example where he'd like to see MAC be of aid: many communities do not have a citizen who can devote fulltime to the arts or knows how to do budgets. If they decided to hire a full-time director, MAC would consider paying 50% the first year of the salary, 30% the next year, 10% the third year of his salary and fringe benefits.

How to Apply for Funds

MAC requires that applicants must be not-for-profit or a public body, which, at least, have had one year of demonstrated administrative responsibility. The program must provide needed service without duplicating existing programs and be carried out within the state fiscal year in Missouri. In most cases, MAC asks that matching funds be provided. MAC will not fund individuals directly, nor pay for capital expenditures. (*)

MAC will not fund an educational institution at any level for any part of its curriculum. "We had, for instance, 16 applicants for UMSL regarding 6 arts disciplines. We would be open to legislative hostility if we gave money where the legislature would not. This is double-funding."

The Learning Center, for example, will get funding for programs not part of any school curriculum and part, say, of the Magnet School program.

Allocations are made on the basis on the following criteria: To what extent does the program help (1) maintain quality performance of major arts, (2) help regional and local arts bodies in existing programs, (3) help develop recently-formed groups, (4) broaden state's culture, (5) widen arts audience, (6) offer special groups better access to the arts, (7) involve Missouri artists with Missouri communities, (8) involve minorities with inadequate artistic access, (9) and innovates, preserve or enrich state's cultural resources.

Under exceptional circumstances capital expenditures may be funded if such assistance is essential for the programs, and if matching funds are assured three times the amount allocated (instead of 50%).

In regard to the new capital expenditures program, Don Tapperson explained that "a minority of arts organizations need capital to get ready, to even be able to present potential programs to MAC for support. We didn't spend a dime of program money on capital expenditures, it's new this year. It is available to applicants for the program funds, they can apply for one or both. It's evident beyond a doubt that the legislature's not going to support it (capital expenditures funding) now."

(*) Exceptions are made in funding: supplies, equipment; non-professional tours; services already funded by Missouri; permanent personnel; temporary or supplementary staff for programs not for general public; property acquisitions, except for art works commissioned as an applicant program; scholarships; outstanding debts; regular educational programs; programs that already have occurred.

MAC Participates, It Does Not Initiate

Tapperson qualified Frank Peters' comment that MAC is essentially an arts subsidizer, explaining that "fundamental to MAC funding decisions is participation in providing services. We provided matching funds for personnel on an *ad hoc* basis, to perform specific services; we fund programs, not institutions. The St. Louis Symphony contracts full-time musicians; a great percentage of MAC funds goes for the St. Louis Symphony and the Kansas City Philharmonic touring. For example, if Kirksville, Missouri wants the Symphony to come there, it would have to raise 50% of the costs. Or, say, a Brooklyn curator puts together an exhibition, which only he knows best how to hang. If the St. Louis Art Museum wanted to have the show, and wished to bring in the expert hanger-curator, it would be within MAC guidelines to fund 50% of the expert's expenses. But if a permanent employee of the Art Museum wanted to do the hanging, MAC couldn't pay because of the permanent personnel stature."

Frank Peters is concerned over MAC's lack of asserting authority over how arts groups use their allocations. He felt, for instance, that Sarah Caldwell ought to have played here instead of Maryville College, her alma mater, because Powell Hall offers superior acoustics and more than one rehearsal might have been possible. He also commented on the lack of concern in Missouri for preserving important musicological collections. He said because there is no established organization to apply for MAC funds properly, that it probably won't be done.

Rebutting Peters' criticism that MAC should have put its foot down in regard to the Sarah Caldwell concert in Maryville, Tapperson commented, "I find his attitude elitist and cynical; Maryville cannot be compared to Powell, Powell isn't comparable to Boston, Boston isn't comparable to Vienna, etc. It is not MAC's role to initiate programs, only to decide on their funding."

Tapperson emphasized, "MAC will sit down with any applicant and work out budgetary problems if need be. Forty percent of matching funds must be hard cash, MAC rarely allows for less. The belief is that MAC should not be the sole supporter of any program. It must be a 50-50 partnership, 100% is total control." ■■

The visual arts perspective

Q: What is the relationship of business to the arts?

A: Since foundations contribute less and less to the arts, the government likes the fact that business has been filling the void. Previously the arts were funded by private foundations. But costs have risen dramatically, and we now expect to have full-time orchestras. The arts grew, wanting to be available to more people since there is a need for leisure time to be filled. There was a need for legislative/business aid, without which the arts would perish. Inflation isn't as much the problem but certainly the unions have been a major cause of raising costs.

Q: How does touring help the arts in Missouri?

A: Musicians worked for years for nothing. It's an emergence in this country, which happened in Europe long ago, if business didn't come in and help, government would hesitate. It would be easy for a rich man to say, 'I'm a rich man, here's money for certain conductors, music, I want to hear it in St. Louis.' The legislature says, if we give money to the symphony, how are you going to get the symphony to Mexico, Missouri? Obviously Mexico couldn't support their own symphony, and it helps keep the St. Louis Symphony employed by doing tours to places like Mexico, as well as their pops concerts, arch concerts, and others. Also touring is one way to establish exposure to Missouri culture. The foundations will not and cannot support the arts alone. It isn't the responsibility of the rich, it's a corporate responsibility.

Q: How did MAC finally pass the legislature?

A: In 1963 we were having trouble getting the arts council through the legislature. Thomas Hart Benton was then a client of Lyman Fields. Benton was an earthy, heavy-drinking genius. He knew how to talk to the legislature and explain the idea of government support of the arts, and it finally became reality.

Q: What happened in 1971 to increase MAC funding?

A: About this time New York was getting \$1.00 per head for arts funding. Missouri was getting about 7¢ per head.

I offered the notion of trying to get 50¢ a head from the legislature. If New York could do it, why couldn't we? Someone who could implement that notion was there: Peter Pastreich. He said, 'Hey, that makes good sense. Why don't we organize a committee to solicit money full-time.' Formidable civic leaders Ben Wells, Morton May, Howard Johnson, Hadley Griffin, and others, said 'we agree completely.' The first handle for the committee was the committee for the symphonies. Walter King chaired the committee, and very shortly thereafter the committee became the committee for the symphony and the arts. They made a very studious investigation, decided it would be easier to get line grants for the symphony rather than go through the MAC.

Pastreich and Wells negated that idea. They said that to have a great symphony in a cultural desert would be improper, if not impossible. They decided they must fight for the other arts — dance, theater, literature — so they went out to people involved in all arts forms. That's how I was approached. We went out to educate the legislators. We showed them that allocations must continue to increase. New York now has \$2.00 arts spending per capita, Alaska spends \$2.50 per head. Missouri is now 5th in this country in terms of dollars per capita spent on the arts. The legislators have been marvelous. It's been especially the fellows who grew up in blue collar environments who have been the most cooperative, maybe because they don't want the arts to stay in the hands of the rich. Within that framework, King proved to be an extraordinary teacher... he made an impact, an educational flush. Two years ago Walter King resigned, but we'd like to get him back to chair the committee.

Q: Your area of expertise is in the visual arts on which MAC committee

you serve. Are you satisfied with MAC support of the visual arts?

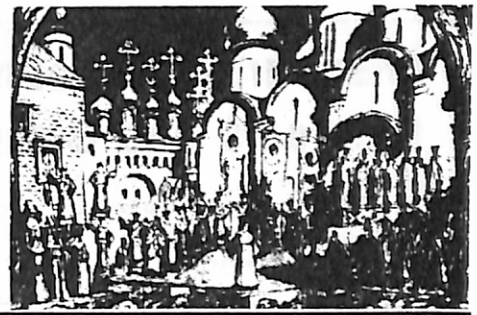
A: We have had some trouble getting backing of expenditures for movies, video, etc., we have been stretching very diligently areas which have not grown. I want to emphasize that even when big hunks of money went to the symphony, we tried to encourage the big guys to go out to the people. The Visual Arts Committee has seen its allocation go from \$15,000 to \$612,000. The Loretto-Hilton, Lyric Opera, and the Symphony continue to get money, but they also did the work. Of course, the Symphony is interested in helping other arts in St. Louis. There is a great deal of harping about fundraising. All the money raised by the committee for the arts was from private sources, none came from MAC. The Advocates for the Arts tried to get people to go talk to their own legislators throughout Missouri. David Frank and Bill Klein are very actively involved in this group. The new thrust for additional funds had indeed come from the theater.

Q: Is MAC adequately staffed?

A: The legislature is scared to death that money increases for MAC's administrative staff would be wasted. It's the old picture of bureaucrats doing nothing. Nothing is farther from the truth. The MAC staff works very hard. They're trying to get people into every part of Missouri to help them start their own cultural affairs, ones they need never blush about. They need to know how to raise matching funds. Say, you have a red hot group in Sedalia to start a choral group, but they know nothing about how to go about it. MAC would like to lend them this expertise, help them learn how to do a budget and apply for funding.

"He was concerned lest the arts councils entrench themselves in a kind of conservative banality, measuring their progress by the multiplication of string quartets and art exhibits on tour in the country. He has become skeptical, like Jacques Barzun, of the arts packaged and merchandised. The beginnings have been good, he said, but it is time to encourage local initiatives, and the development of 'autonomous local audiences' that should pursue independent courses, like the city-states of Renaissance Italy."

— Frank Peters, *St. Louis Post-Dispatch*, November 8, 1967



Q: How does your Visual Arts Committee learn what is deserving of support?

A: The artists are finally meeting the administrators. Many of us sat in meetings and never met the artists. Now we do. The Advisory Committee for Visual Arts has a modern art curator, a gallery director, a weaver, two architects, a teacher, and two collectors. We meet at regular intervals, discuss where visual arts should be going, how we can help. We help create the recommended policy, we talk to arts groups, explain what they can apply for, what is encouraged and what is not. Then we go over every request, we recommend what we think ought to be done. Then, after the money is allocated and the programs are done, the professional advisors attend the programs or whatever, to see how the money was used, and write a report to the MAC staff.

Advisers put together recommendations which go to the Visual Arts Committee. They vote as to who should and who should not get the money. This is done very carefully by staff members and then presented to MAC. It then goes to the Director of CARL, then the Governor, then his version goes on to the legislature. Obviously, the quality of committee members is an essential item. We'd like MAC to expand not only in visual arts, but other areas as well. There should be another person who does nothing but teach how to get grants. There should be six people on the road at all times. We've already proven it can work. We need the staff to tell people in Sedalia, and elsewhere, how to do it.

Q: Do you favor capital expenditures funding first sought by MAC this year?

A: Visual Arts advisors moved for this. The preservation of sculpture and fountains needs such funding. We were almost unanimous that landscape gardening is an art form, not only because of sculpture shows at Shaw's Gardens, but because a Japanese Garden is an art form. Originally, I had reservations about this, but all the experts told me it was okay.

There are still some who wonder. I respect authoritative opinions. My position has consistently been changed by first-class instructors who tell me: It's good. I believe them.

Q: What do you think of the giving of direct grants to artists?

A: It is important to give money directly to artists rather than arts groups. Not a question of how much dollars they can spend, it was more in terms of how much they can get, and how wisely can it be spent. The visual arts were selected because Amberg and the rest worked very, very hard. When you talk politics, on the other hand, they listen. I blush, frankly, at how much I've learned. You've got to have a staff who will help the board learn.

Q: What happened with Shaw's Gardens?

A: Last year the legislature gave \$500,000 in grant money for the Bingham drawings. We didn't expect to get it that way, but the excuse given was that the budget was complex, that it would go in as a line item if it possibly could. And, it did. We thought shared revenue only went to organizations for capital funds. So we said, give us capital funds to give to different cultural organizations for capital improvements, etc. The question came up as to whether it should be specified who gets it and how they may spend it. Shaw's Gardens got some shared revenue funds, \$350,000, but this had nothing to do with MAC. Shaw was assured that MAC would still include them in budget recommendations. Because of a communications failure no shared revenue funds money was granted to MAC. Neither the Gardens nor MAC asked directly for the funds. Bill Klein knew the money being asked through MAC was not very great. Nobody gets money unless MAC votes for it. Sure, I think capital funds should be gotten, but the number one priority is program funds and administration. It was evidently a case of well-intentioned friends going too far. Someone at the Gardens complained to the wrong people. Without

his knowledge, some legislative friends threw in the extra \$50,000 for him. The Garden was embarrassed, and a big issue was made of it. The legislature has a right to do as they please. They have been marvelous about giving money to MAC, and not specifying where it should go. ■■

Adam Aronson is president of the board of Mark Twain Bancshares, St. Louis, and a member of the Visual Arts Advisory Committee.

Missouri Arts Council Requests and Grants 1977-1978

A total of \$2,395,133 has been allocated by the Missouri Arts Council for arts and cultural programs during the state fiscal year from July 1, 1977 through June 30, 1978.

Of the total, \$2,252,233 was allocated as matching funds for 252 programs. The remaining \$143,200 was earmarked for programs of the Council's creation that are conducted by its staff. They include touring exhibitions, artists-in-residence, artists-in-schools, community arts council development, commissions, competitions and awards, technical assistance, and conferences.

The largest allocation went to music programs, primarily to the St. Louis Symphony and the Kansas City Philharmonic. These two institutions received 49% of total matching funds representing 83% of the music budget.

The Council has received 307 applications for financial assistance totaling \$3,514,040. Thus, it had 55 more requests for \$1,162,807 more in aid than it was able to provide under its current funding levels.

Of the total funds allocated, \$2,195,433 was appropriated by the Missouri General Assembly and \$200,000 was granted to the Council by the National Endowment for the Arts.

Dance

A total of \$192,729 was allocated by the Council for 32 programs in the arts field of dance. The recipient organizations, their locations and the amounts they will receive are:

	Amount Requested	Council Allocation
Springfield Civic Ballet	7,275	5,000
St. Charles Civic Ballet	5,313	4,500
St. Louis Civic Ballet	9,000	8,000
Metropolitan Ballet of St. Louis	8,020	4,500
St. Louis Civic, St. Charles Civic, Metropolitan Ballet of St. Louis	2,250	2,250
Missouri Concert Ballet	5,613	3,000
Kansas City Ballet	38,000	38,000
CASA Dance Kaleidum, St. Louis	8,910	6,000
Missouri Dance Theatre, K.C.	3,750	3,000
Chillicothe Fine Arts Council	1,000	1,000
Springfield Public Park Board	1,000	1,000
Yeatman District Com. Corp., St. L.	6,765	500
Northwest Mo. State Univ., Maryville	2,667	2,667
Avila College, K.C.	5,000	5,000
Stephens College, Columbia	4,018	4,018
Southwest Mo. State Univ., Springfield	4,817	4,817
Webster College, St. Louis	9,000	8,000
William Jewell College, Liberty	10,334	10,334
Kansas City Lyric Theater	2,000	2,000
Dance Concert Society, St. Louis	77,451	62,644
Washington University, St. Louis	9,499	8,999
Central Mo. State Univ., Warrensburg	2,400	2,400
The Lindenwood Colleges, St. Charles	4,000	4,000
Cotter College, Nevada	1,100	1,100

Educational Enrichment

A total of \$148,457 was allocated by the Council for 41 programs in the area of Educational Enrichment. The recipient organizations, their locations and the amounts they will receive are:

	Amount Requested	Council Allocation
Writers' Conference for College Writers, William Jewell College, Liberty	550	550
American Poets, Series; Jewish Com. Center of Gr. K.C.	2,100	1,500
New Letters, Univ. of Mo., K.C.	2,720	1,000
Bittersweet, The Ozark Quarterly, Lebanon High School	3,600	1,500
River Styx III, Big River Assoc., St. L.	1,600	1,500

Daybreak — Cultural Heritage Magazine	2,000	600
Ste. Genevieve Sr. High Poetry Supplement, KWMU-FM, St. Louis	875	875
Jr. High / Sr. High Creative Writing-Workshop, Central Mo. State Univ., Warrensburg	1,915	1,000
St. Louis Literary Supplement	10,933	9,934
Bookmark Press, K.C.	2,000	800
Theatre Workshop Hermes Players	3,500	2,500
Players Elem. School Tours, K.C.		
Missouri Projects, K.C. Chapter of Young Audiences	8,500	8,500
Tour Programs, K.C. Young Audiences	16,250	16,250
K.C. Young Audiences Jazz Intensity Project	1,972	125
K.C. Chapter of Young Audiences Dance Residency Project	3,771	125
St. L. Chapter of Young Audiences Touring and Special Programs	27,054	22,000
Metro Theater Circus Touring Children's Theater Classroom teaching and teacher Workshops	12,000	11,000
Central Mo. State Univ., Warrensburg		
Pickwick Puppet Theatre	1,500	1,000
Town Hall Center, Inc., St. Joseph	3,000	2,000
St. Joseph Children's Theatre, Mini Arts School	2,933	2,933
Friends of Historic Boonville, Mo. River Festival of the Arts	24,850	7,000
CASA — Guest Artists Program, St. L.	4,000	4,000
Renaissance Revel Thomas More Centre, Rockhurst College, K.C.	8,000	6,500
Charlie Parker Mem. Foundation	30,000	4,000
Expansion Arts K.C.		
Big Spring Fall Festival	375	375
Neosho Recreation Dept.		
St. Francis House, Inc. Craft/Learning Center, K.C.	2,590	1,000
TAMBO Summer Arts Program	9,167	5,000
Dignity House, St. Louis		
Shared Performance In Teaching, The Learning Centre, St. Louis	3,780	2,800
Educational & Cultural Enrichment Program H.E.L.P., Inc., St. Louis	2,500	1,000
Children's Art Workshops, Hannibal Arts Council	150	150
Children Create Around The World—Resource Books Springboard to Learning, St. Louis	9,405	8,500
Statewide Distribution and Satellite Resource Centres for Museum Resources, St. Louis Art Museum	2,780	2,780
Children's Theatre, Joplin Branch of the Assoc. for Childhood Educa.	764	350
Maplewood-Richmond Hgts. Curriculum Enrichment Program, St. Louis Art Museum	7,215	7,215
High School Speech and Theatre Festival Workshop, William Woods College, Fulton	800	500
Operation Exposure to all fifth graders in St. Joseph's Public Schools, Albrecht Gallery	500	500
Children Create in Clay	510	510
New City School, St. Louis		
Tarkio College/Tri-State Area Artist Series	7,200	6,000
William Woods College, Fulton, Concert Lecture Series	3,500	2,750
Columbia Art League Speakers' Service, Columbia Art League	335	335
Contemporary Art and Artists, City of Springfield Art Museum	1,887	1,500

Media

A total of \$57,586 was allocated by the Council for 22 programs in the arts field of Media. The recipient organizations, their locations and the amounts they will receive are:

	Amount Requested	Council Allocation
Contemporary Gallery Film Series, Jewish Com. Center of Gr. K.C.	1,095	700
The 16th Annual International Film Classics series, Spiva Art Center Film Society, Joplin	271	200
"Contemporaries in the Film Experience" Jefferson College Cultural Arts, Hillsboro	882	700
16 mm Documentary Film on an Ozark Tale-Teller, Public Television 19, Inc. K.C.	15,000	15,000

TV-19 Classic Film Theatre, Public Television 19, Inc., K.C.	5,221	5,000
"18 Great Films", Univ. of Mo.-Rolla	2,629	2,108
Classic Film Series, Summer 1977	745	745
Spring 1978, Hannibal Arts Council		
Classic Film Series, Cotter College, Nevada	750	700
Film Focus — Visiting Film-makers & Lecture Series, St. L. Art Museum	4,030	3,000
Video Access Workshop, Dignity House, St. Louis	254	254
Man's Search for Values Film Series	1,050	610
Jewish Com. Centers Assoc. St. L.		
MIFV Newsletter/Journal Mo.	900	900
Institute for Film and Video		
Fifth Fayette Foreign Film Festival, Central Methodist College, Fayette	550	550
Film Arts Series, Dept. of Speech/Theatre/ Humanities, Mo. Western State College, St. Joseph	655	600
16 Film & Video Free-Loan Library and Archive Mo. Institute for Film & Video, K.C.	1,245	1,245
Classic Film Festival Com. Council on the Performing Arts, Nevada	350	350
Boone County Legacy New Wave Corp. — KOPN Radio	3,745	750
Documentary Film Production on Deafness St. L. Chapter of the Registry of Interpreters for the Deaf	5,000	5,000
"Good Times and Bad: Hollywood and the Mood of America" — University City Film Society, St. Louis	1,000	1,000
Video Development Project, Double Helix Corp., St. Louis	4,500	4,000
"Lyric '77" — Opera in Missouri for Missouri" — Mo. Public Radio Assoc., Kansas City	15,200	13,000
Expanded Cinema Art Research Center, Kansas City	4,650	1,174

Music

A total of \$1,340,701 was allocated by the Council for 45 programs in the arts field of music. The recipient organizations, their location and the amounts they will receive are:

	Amount Requested	Council Allocation
Kansas City Philharmonic Assn.	472,000	363,814
Springfield Symphony Concerts	41,400	32,054
St. Louis Symphony	950,000	759,408
Opera Theatre of St. Louis season	60,000	35,500
Lincoln Univ., Production of Porgy & Bess	2,590	1,500
K.C. Lyric Theater.	108,000	90,000
Southeast Mo. State Univ., Univ.-Community Orch	500	250
Kirkwood Symphony season	450	300
Mo. Symphony Society Program Expansion	5,000	3,500
Liberty Symphony Orch	1,800	900
St. Joseph Symphony	18,200	9,000
K.C. Youth Symphony & Jr. Youth Symphony	12,670	2,500
Northland Symphony Orch	5,000	3,000
Jefferson City Symphony	3,200	2,200
Webster Groves Civic Symphony	1,800	800
K.C. Jewish Com. Center Jazz	5,000	1,200
Little Dixie Concert Assn, Moberly	2,500	600
Southwest Baptist College	1,933	850
Performance of Elijah		
Mid-America Singers, Springfield	2,500	2,500
Bethel German Colony German Language Choir	150	100
St. Charles Choral Society concerts	2,585	800
Nevada Com. Choir Concert	2,825	500
Franklin Co. Choral Assn. Concert	1,060	850
Ronald Arnatt Choir Bach Festival	1,500	700
Bach Society (St. Louis) Performance of St. Matthew Passion	8,500	1,000
Music at Trinity, St. Louis	800	400
The Friends of Chamber Music, K.C.	5,971	4,000
Mo. Concert Artists, Univ. Mo., K.C.	3,870	3,000
George Krick Classic Guitar Guild of St. Louis, Concert Season	1,600	700
St. Louis Brass Quintet	8,800	3,500
Faculty Tour Series CASA, St. Louis	3,500	1,000
Horseshoe Bend Resort Assn., Bluegrass Festival	6,250	1,800
Folk Music of the Ozarks, Springfield Art Museum	1,850	1,000
Blue Grass America 77 Soc. for Preservation of Blue Grass Music of America	3,295	700
Forum for Composers, St. Louis Com. College, Forest Park	5,900	4,375
New Music Circle, St. Louis	4,397	2,200
Kennett Chamber of Commerce	1,500	700
Concerts in the Park		
De Soto Park Board Concerts in the Tower Grove Park, St. Louis	807	550
Sunday in the Park Series	2,310	550
Das Peres Parks & Rec. Summer Park Concert Series	1,167	500
WORKSHOPS		
Evangel College (Springfield) Piano Artistry & the Young Performer	261	175
Jefferson College, Hillsboro, Instrumental & Vocal Music Workshops	1,055	250

Ritter/Allen duo Neglected Masterpieces concerts/workshops	1,200	800
Central Mo. State Univ., Fisher/Bossert Duo Piano Concert & Master Classes	200	75
CASA, St. Louis, Music Workshop	3,000	600

Visual Arts

A total of \$291,096 was allocated by the Council for 44 programs in the arts field of theatre. The recipient organizations, their locations, and the amounts they will receive are:

	Amount Requested	Council Allocation
Park College, Parkville, Actor's Repertory Co. Original Repertory Theatre	4,270	2,000
Neosho R-5 School District, Young Mark Twain	650	650
Hannibal Foundation, Inc., Ice House Theatre	4,500	4,000
Canton Festival Theatre — Operation Showboat	3,000	2,500
Theatre Workshop — 1977-78 Season Production Assistance, K.C.	4,000	4,000
Chillicothe Fine Arts Council	1,200	1,200
Neosho Recreation Dept. — Big Spring Com. Theatre	300	300
St. Joseph Children's Theatre, Inc.	1,350	1,350
Jefferson College Cultural Arts	1,125	900
St. Louis Soma Theatre	2,035	1,500
Tarkio College/Mule Barn Theatre	21,560	16,000
Maplewood Barn Assoc., Columbia	1,500	1,000
St. Louis Community College at Florissant Valley	5,000	2,500
Edison Summer Stock Co., Washington University, St. Louis	7,250	1,000
Avila College, K.C. — Mo. Shakespeare Festival '77	7,400	1,500
Joplin Little Theatre, Inc.	770	500
Joplin Little Theatre, Inc. — Ticket subsidy for Sr. Citizens and Handicapped Persons	500	500
Summer Tent Theatre, Southwest Mo. State College, Springfield	6,000	3,000
Missouri Vanguard Theatre, K.C.	16,200	16,200
Springfield Little Theatre Group	36,500	12,771
Nevada Community Theater	1,125	500
Little Theatre of Jefferson City	750	500
Capitol City Council on the Arts, Jefferson City	975	350
Arrow Rock Lyceum, Arrow Rock	16,800	16,100
Loretto-Hilton Repertory Theatre, St. Louis	136,750	105,000
Drury Lane Troupers, Springfield	900	900
Nichols' Saturday Nite Leftovers, Inc. St. Louis	7,500	7,000
City Players of St. Louis	15,000	7,500
Fulton Art League	1,000	200
Mo. Repertory Theatre, K.C.	59,800	55,000
Traveller's Community Theatre, Kirksville	1,825	1,025
The Pinchpenny Players, Kirksville	4,000	3,500
Raintree Theatre Guild, Clarksville	1,000	750
Playmakers, Webster Groves	1,400	350
Community Children's Theatre, K.C.	5,000	3,175
Young People's Literature and Oral Tradition Workshop Committee	1,000	450
Art Research Center, K.C.	5,500	1,350
Stephens College, Columbia	3,853	1,825

Theatre

A total of \$221,665 was allocated by the Council for 68 programs in the arts field of visual arts. The recipient organizations, their locations, and the amounts they will receive are:

	Amount Requested	Council Allocation
Avila College, K.C.	5,400	5,400
Hannibal Arts Council	417	417
Albrecht Gallery, St. Joseph	2,000	1,850
St. Louis Art Museum	64,090	61,500
Culver-Stockton College Gallery, Canton	900	900
The Curators of the Univ. of Mo., St. Louis	6,000	6,000
Springfield Public Park Board	800	800
Webster College, St. Louis	3,500	3,000
Craft Alliance, University City	9,889	9,889
City of Springfield Art Museum	7,600	7,600
Jefferson College, Hillsboro	2,200	850
Maryville College, St. Louis	2,647	2,100
Washington University, School of Fine Arts, St. Louis	3,500	3,500
Florence Crittenton Center, K.C.	749	749
Greene County Agricultural and Mechanical Society Ozark Empire Fair, Springfield	200	200
Capitol City Council on the Arts, Jefferson City	150	100
Mo. Mansion Preservation, Inc., Jefferson City	8,925	1,000
Kansas City Art Institute	19,666	19,666
Women's Art Committee, Blue Springs	1,000	876
The Magic House, St. Louis	15,000	4,000
Women's Caucus for Art, K.C.	2,215	1,690

Harwood Gallery, Drury College	600	600
Springfield		
Kansas City Art Institute	2,295	2,295
Museum of the Ozarks, Springfield	3,000	1,500
Mo. Historical Society, St. Louis	3,731	3,296
Mo. Museums Assoc., St. Louis	770	770
Mid-Missouri Artists, Warrensburg	300	300
Washington University Gallery, St. L.	2,800	2,000
Harwood Gallery, Drury College	2,400	2,400
Springfield		
Red Barn Com. Arts League, Kirksville	600	600
Kansas City Artists Coalition	4,500	3,600
Art Research Center, K.C.	10,050	10,050
The School of The Ozarks,	2,400	750
Point Lookout		
School of Architecture, Washington	7,400	1,000
Univ., St. Louis		

FOCUS/*Midwest*

Missouri Arts Council Requests and Grants 1976-1977

Committee Recommendations:

- I — Full funding
- la — Reduced funding
- II — If funds available
- III — Not recommended

Dance

	Requested	Recomm.	Granted
St. Joseph Civic Ballet	1,400	750	750
Metro. Ballet of St. L.	2,850	III	
St. L. Civic Ballet (Lecture)	2,000	I	2,000
St. L. Civic Ballet (Spring Concert)	5,000	I	3,800
Intn'l Folklore Federation	2,000	1,500	1,500
Mo. Concert Ballet	800	400	400
Lindenwood Colleges (Guest Chore.)	1,800	A-I-R	
Lindenwood Colleges (Mimeists)	1,000	I	1,000
Comm. Assn. of Schools for Arts	1,250	III	
Wash. U. Edison Theatre	7,333	5,000	5,000
Wash. U. Summer School	7,500	II	
St. Charles Civic Ballet (Winter Festival)	1,075	I	1,000
St. Charles Civic Ballet (Lecture)	595	I	595
St. Charles Civic Ballet (Spring Concert)	1,275	I	800
Kansas City Ballet (Nutcracker)	2,500	I	2,500
Kansas City Ballet (Mid States Reg.)	5,000	III	
Kansas City Ballet (Fall Perform.)	10,000	(no consensus)	3,500
Kansas City Ballet (Spring Perform.)	7,500	(no consensus)	III
Central Mo. State U.	2,500	I	2,500
Dance Concert Society			
Dance Touring Program	28,266	I	41,816
Educational Impact	21,734		
Mo. Dance Theatre Emphasis — Profess.)	14,587	III	
Mo. Dance Theatre (Workshops)	1,500	800	800
Mo. Dance Theatre (Visit. Choreog.)	2,000	I	1,800
Stephens College	3,666	3,000	3,000
Mo. Dance Theatre (Dance Concert)	4,550	Withdrawn	
Lincoln University	1,083	I	1,083
Avila College	1,300	I	1,300
Lindenwood Colleges	1,916	I	1,916
Parkway School District (Mimeists)	1,000	I	1,000
Northwest Mo. State U. (Ballet)	2,250	I	2,250
Sikeston Art and Education Com.	1,000	I	1,000
Southwest Mo. State U.	3,683	I	3,683
Central Mo. State U.	500	I	500
Cottey College	1,000	I	1,000

Educational Enrichment

	Requested	Recomm.	Granted
Neosho Recreation Dept.	250	la	200
Lebanon High School (Bittersweet)	3,600	2,400	2,000
Chariton Review (NE Mo State U.)	1,200	4-la; 5-II	500
Sonic Soul Enterprises (St. Louis)	30,600	III	
William Jewell College (Liberty)	500	5-I; 4-la	410
Metro Theater Circus	13,500	la	5,000
Berkeley Sr. High School (St. L. County)	8,500	III	
St. Francis House, Inc. (K.C.)	6,655	II	300
Jewish Com. Center (K.C.)	5,200	la	900
Culver-Stockton College (Canton)	400	I	400
Fort Osage Schools District	1,000	II	
Erik Larsen (Individual) Lawrence, Ks.	10,320	III	
Springboard to Learning (St. L.)	5,000	la	1,950
Drama and Creative Writing			
Springboard to Learning (St. Louis)	5,000	la	1,950
Cultural Heritage Exchange			
Capitol City Council on the Arts (Jeff C.)	75	III	
Nadine Mills Coleman (Individual)	4,000	III	
K.C. Young Audiences, Inc.	23,100	la	18,600
H.E.L.P., Inc. (St. Louis)	2,500	9-1500	900
Central Mo. State U. (Warrensburg)	2,115	1000-1500	950
Southeast Mo. Council on the Arts (Cape)	500	Withdrawn	
Southeast Mo. Council on the Arts (Cape)	500	I	450
(Summer Theatre Workshop)			
McDonald County Historical Society	4,400	III	
(Pineville-Southwest Mo.)			
St. Louis Young Audiences, Inc.	6,000	5,000	5,600
(Visiting Artists Seminars)			
St. Louis Young Audiences, Inc.	4,536	la	4,000
(Residencies)			
St. Louis Young Audiences, Inc.	9,800	I	9,800
(Rural)			
Chouteau Russell Gateway Center (St. L.)	3,520	la	1,850
Mid-America Arts Alliance	32,500		
Tarkio College	8,675	la	4,000
The Learning Center (St. L. & St. Charles)	7,500	la	1,900
Nodaway Arts Council	220	I	220
Washington U. Performing Arts (St. L.)	1,725	III	
Charlie Parker Mem. Foundation (K.C.)	22,500	4,500	4,500
Historic Hermann, Inc.	3,000	4-II; 4-III	
Mo. Friends of the Folk Arts	4,500		
Newtown/Saint Louis, Inc.	5,000		

Film

	Requested	Recomm.	Granted
Jefferson College	988	I	450
Spiva Art Center Film Society	248	I	245
Central Methodist College	600	I	600
St. L. Public Schools	2,000	III	
Capitol City Council on the Arts	500	I	500
University City Film Society	1,000	*	500
Page Park YMCA	8,036	III	
The Academy of Professional Artists	1,782	III	
Notre Dame De Sion	325	A-I-R	
Jewish Community Centers Assoc.	825	la	600
Meramec Community College	750	III	
Kansas City Art Institute	7,000	**	1,000
International Film Series	300	II	
Southwest Mo State University (Springfield)	1,000		Withdrn
Pentacle Productions			100

*There was no majority vote: 1-2; la-3; II-2; III-1.
**There was no majority vote: la-2; II-2; III-3.

Music

	Requested	Recomm.	Granted
Scott Joplin Ragtime Festival (Sedalia)	3,000	2,000	1,000
Kennett Chamber of Commerce	1,175	1,000	1,000
Central Mo. State University (Warrensburg)	3,250	la	510
Little Symphony Concerts Ass. (St. L.)	10,000	III	
Webster Civic Symphony Orchestra Soc.	1,700	la	1,100
Mid-America Singers	1,800	I	1,800
Jefferson College (Jefferson County)	3,275	la	2,000
De Soto Park Board	412	300	300
Jefferson City Cantorum	2,500	la	1,000
KC Chapter American Guild of Organists	1,000	III	
Dougherty-Mottie Bicentennial Tour	3,165	la	1,400
St. Joseph Symphony Society, Inc.	13,635	9,000	8,800
Kansas City Lyric Theater	46,500	36,000	27,000
Youth Symphony of KC, Inc.	6,000	I	1,450
St. L. Brass Quintet	5,500	la	4,000
KC Philharmonic	345,000	la	313,000
St. L. Symphony	738,253	la	678,125
Kirkwood Symphony Orchestra	412	I	400
Springfield Symphony Association	51,412	5,000	22,000
Horseshoe Bend Resort Association (Lake Ozark)	7,500	2,500	1,800
Northland Symphony Assoc. (Parkville & KC)	3,453	1,850	1,850
University City Symphony (U. City)	3,000	1,600	1,600
St. Charles Choral Society	1,500	500	500
Missouri Symphony Society (Columbia)	4,000	1,000	1,000
Community Assoc. of Schools for the Arts (St. Louis)	1,270	I	1,200
Community Assoc. of Schools for the Arts (St. Louis)	3,500	III	
St. Louis Spirit of '76	15,950		20,000
Ronald Arnatt Chorale (St. Louis & Outstate) Concerts	3,000	la	1,600
St. Louis County Dept. of Parks & Recreation — Outdoor Concerts	600	I	600
Nodaway Arts Council (Maryville)	231	la	
Liberty College Community Orchestra	1,500	1,200	1,200
St. L. Music Association	2,720	2,500	2,500
Springfield Little Theatre, Inc.	5,000	III	
Meramec Community College	2,000	II	Withdrn
American Kantorei (Eastern Mo.)	2,250	1,200	1,000
American Kantorei (St. L.)	750	250	250
The Futures of America (statewide)	4,000	III	
University of Mo-KC Conservatory of Music	3,825	1,000	1,100
New Music Circle (St. L.)	1,400	800	800
University City High School	1,200	I	900
St. L. Co. Dept. of Parks & Recreation	600	I	600
Springfield Art Museum	1,000	I	800
Art Research Center (KC)	5,000	III	
Society for Preservation of Bluegrass Music of America (KC)	15,000	III	
Society for Preservation of Bluegrass Music of America (Lake Ozark)	15,000		Withdrn
William Kohn & Tom Hamilton (Individuals)	1,630	III	
St. Louis Jazz Quartet (statewide)	3,000/6,000	III	
Westminster College-Churchill Memorial	1,000	500	400

Visual Arts

	Requested	Recomm.	Granted
St. Louis Artists' Guild	3,000	1,500	2,000
Mo. Crafts Council (statewide)	3,250	2,500	2,150
Gallery 210-U of Mo. St. L.	940	I	920
Lindenwood Colleges (St. Charles)	400	I	400
Women's Art Committee (Blue Springs)	1,000	600	600
Curators of UMSL	7,837	5,000	5,000
Capitol City Council on the Arts (Jeff. City)	70	III	
St. L. Ambassadors, Art & Fountains Foundation, Inc.	8,750	la	4,000
Spiva Art Center, Inc. (Joplin)	1,500	1,000	1,000
Red Barn Community Arts League (Kirksville)	600	400	400
St. L. Art Museum (statewide)	1,146	I	1,100
Nodaway Arts Council (Nodaway Cty)	220	I	220
Mid-Mo. Artists, Inc. (Warrensburg)	720	III	

REQUESTS AND GRANTS 1976-77 *continued*

Washington University Gallery of Art (St. L.)	4,295	Ia	3,200
Springfield Art Museum	3,250	I	3,000
Nancy Edelman	16,450	III	
Mo. Botanical Garden (St. L.)	75,000	Ia	20,000
Art Research Center	10,000	Ia	3,500
Spiva Art Center, Inc. (Joplin)	750		Withdrn
Webster College Media Center	1,962	I	1,950
Mid-Mo. Artists, Inc. (Warrensburg)	400	200	200
William Kohn (Individual) St. L.	1,090	III	
Albrecht Art Museum (St. Joseph)	3,700	Ia	2,720
Kansas City Board of Parks & Rec.	3,700	I-5	2,500
Culver-Stockton College (Canton)	1,070	Ia	1,020
Dr. Tom Dooley Statue Committee	Incomplete		
Columbia Weavers' Guild	500	II	
So. County Art Assoc. (St. L.)	5,000	III	
Bingham	50,000		50,000

THEATER

Application	Requested	Recomm.	Granted
Performing Arts Repertory Theatre	6,000	III	
Tom Bonham Puppets	9,000	Ia	2,540
Travellers Community Theatre (Kirksville)	1,200	Ia	200
Arrow Rock Lyceum	22,000	4,000	11,000
Maplewood Barn Association (Columbia)	1,800	Ia	900
Peoples Park Players (West Plains)	700	I	600
Joplin Little Theatre	1,250	850	830
Capitol City Council on the Arts (Jeff. City)	2,475	1,000	1,200
Canton Festival Theatre (Canton)	6,000	3,000	1,400
Community Assoc. of Schools for Arts (St. L.)	2,000	Ia	900
Playmakers (St. L.)	1,000	II	
Loretto-Hilton Repertory Theatre (St. L.)	60,000	25,000	24,500
Nichols Saturday Nite Leftovers, Inc. (St. L.)	5,000	Ia	1,000
Springfield Little Theatre, Inc.	13,500	5,000	8,500
Mo. Repertory Theatre (KC)	50,989	Ia	3,400
Art Research Center (KC)	5,000	3,000	2,200
Loretto-Hilton Repertory Theatre (St. L.)	15,000	I	14,000
Hannibal Foundation, Inc. (Ice House Theatre)	7,000	I	5,800
Independence Community Theatre	12,000		2,000

MAJOR ALLOCATIONS

	1976	1977	1978
St. Louis Symphony Association	45	39	31.7
Kansas City Philharmonic	21	20	15.9
Loretto-Hilton Repertory Theatre	4	4	4.3
Bingham Sketches	3		3.7
Dance Concert Society	2	5	3.7
Kansas City Lyric Theatre	1		2.3
Missouri Repertory Theatre	1	2	
Springfield Symphony	1	1	1.4
Missouri Botanical Gardens	1	2	
St. Louis Young Audiences		3	
Nelson Gallery			3.1
St. Louis Art Museum			1.6
Kansas City Ballet			1.5
St. Louis Opera Theater			

URBAN / RURAL BREAKDOWN

	URBAN	RURAL	URBAN INSTITUTIONS TOURING RURAL AREAS
1978	1,685,238 74.9%	247,095 10.9%	315,651
1977	1,419,473 79.1%	147,924 8.2%	225,036
1976	1,124,854 75%	158,051 10.5%	214,478

MISSOURI RANKING

	1976	1977	1978
Dollar Appropriation	1,585,433	1,885,433	2,336,221
Per Capita	33¢	39¢	49¢
Rank In:			
Appropriation	4th	4th	5th
Per Capita	5th	5th	5th

RANK IN APPROPRIATIONS

New York	New York	New York
Michigan	Michigan	Michigan
Colorado	Pennsylvania	California
Missouri	Missouri	Ohio
Pennsylvania	California	Missouri
Illinois	Illinois	Pennsylvania
Ohio	Mass.	Minnesota
Mass.	Ohio	Mass.
Hawaii	New Jersey	Illinois
California	Hawaii	New Jersey

RANK PER CAPITA

New York	Alaska	Alaska
Alaska	New York	New York
Hawaii	Hawaii	Utah
Colorado	Utah	Hawaii
Missouri	Missouri	Missouri
Utah	Rhode I.	Minn.
Rhode I.	S. Carolina	Michigan
Michigan	Mass.	Rhode I.
S. Carolina	Michigan	Mass.
W. Virg.	W. Virg.	W. Virg.

DISTRIBUTION

ARTS CATEGORY

	Dance	Media	Educational Enrichment	Theatre	Visual Arts	Music	Total
1978	197,029 8.77%	57,586 2.56%	147,782 6.58%	292,846 13.03%	185,065 8.23%	1,367,676 60.83%	2,247,984
1977	134,432 7.50%	25,138 1.40%	87,275 4.87%	165,039 9.21%	146,785 8.19%	1,233,764 68.83%	1,792,433
1976	84,693 5.66%	4,495 .30%	66,380 4.43%	137,100 9.15%	105,380 7.04%	1,099,335 73.42%	1,497,383

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- Reporters accuse Post of hypocrisy on libel
- Sloppy reporting on police coverage?
- Pulitzer prize-winning reporter quits Post
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POEMS

the hospital / *John Ronan*

next to x-ray, the candid camera,
a little nub of old lady
sits in her skin,
tent of chamois collapsed on its own poles,
clutching a hospital gown
tightly round the bone-house.

(the cloth is the gray
shade of its clients;
it is the color
of her own ghost.)

out of the traffic of flat bodies
and food carts comes an intern.
he, bearing negatives
in a manila envelope,
talks of operations and of hope,
but the old woman knows:
she has come to the end of solutions,
end of body and soul together,
end of the old, the delicate lamination.

"I've never taken pictures well,"
she smiles, watching
nurses pump past them both,
not noticing,
like white cells needed elsewhere.

tidal pool / *John Ronan*

near the tidal pool
uncovered by the moon,
I lie on my stomach
looking in
and spy through the planet's skylight:

the single arm of a crab,
abandoned,
like the last trace of an epic,
reminding me of Beowulf
and the grab he made at Grendel;

a star—
fish, a seahorse, and a shell,
a mussel I can't pull up,
and a grove of seaweed trees —
all in the tidal pool.

finally, I see myself
develop on the surface of the pool,
suddenly emerging,
like the wider letters of a map
that you first see through.

afternoons / *John Ronan*

the still life murmur of cysanthemums nodded in gossip;
dust in a slow stroke of sunlight;
the cat become a cookie jar.

it is not even a time itself,
only after noon. it used to be
it was morning all day, til dinner
and darkness came at the same time
and it was night.

afternoons are man-made:
by children pretending naps,
by students drowsing in quiet libraries,
by lovers watching a square of stitched sun
race on a bedroom wall,
by housewives' worried visits to doctors and the wait
for 3 o'clock among magazines and clocks.

it is always simply all day to animals,
but thoughts come in the atmosphere of afternoon,
invention of the leisure to be human.

Fever / *Francis Duren*

I boil.
I burn.

I am a bird
sprayed with detergent
the temperature
is falling.
My teeth dance.
My pencil thin fingers
jitter.

Now I feel
the weight of the world
on my thumb,
heavy, heavy.
Everything I see
thickens on my tongue.
I ache,
a cracked concrete wall.

Now I flicker
off on, on off,
my bones glowing
through a glass skin.

I am barely,
brilliantly
alive.
I feel
every nuance
of this AC/
DC season.

POEMS

DEBORAH IS A SHORT GIRL, 16

/ Robert J. Stewart

She works days at Nickerson Farms
on I-70 in Colby, Kansas where
Russell Williams wrote in the john
"Kansas is a cold mother."
She reads it as she wipes
curly hairs from the bowl and floor.
The salvation army wants her
to shake a tamborine for Christ,
but she snaps flyers of the billboard chicken
under wipers in the Skelly and tells folks
when they ask for a warm place to stand:
"watch, our bees make honey."

The World's Greatest Two-Piece Band / Mark Vinz

Nobody listens to the music
and the spotlight doesn't work,
but the old banjo player keeps on
performing, stopping from time to time
to introduce newlyweds who won't stand up.
Once an hour he sings Happy Birthday.
Someone must have a birthday tonight.

There is a special trick for children:
he rolls his eyes back
until only the whites show
and laughs out loud at what he sees.
None of them will watch.

The Rookie, Retiring / John Ditsky

A local
wag once
called him *Salty*
(get it: al/kaline?)
though mostly
he was just
The Kid!

really knew the way
to field and hit: could
cut them down at home:
was *fast*

now he hangs
in autographed and crystalline
slow motion on my
rookie child's
wall.

Self Portrait As Crazy Horse

/ Harley Elliott

Sometimes a person is trying
to get along

All is in the World
and the other way around

from the hair of the
hump backed mosquito
who rests on your arm
to the great and invisible
roar of the wind.

And you are not
the center of creation
but simply a spirit adrift
in the mysteries and delights

trying to get along
with the sacredness of life

and you're doing pretty well brothers
and sisters doing pretty well
almost ready to love

almost ready for the peace
that passes understanding—
the one the Wise Ones
spoke about—

then something happens.

Self Portrait As Custer

I think of this boy general
sometimes with all his gallant pooper
playing the game of manhood
over the backs
of fallen infantrymen

his heavy rivers
of courage and strength
rushing into an
ocean of illusions
of vainglorious prestige

of a seat in the
center circle of creation
and high regard in the eyes
of all other creatures

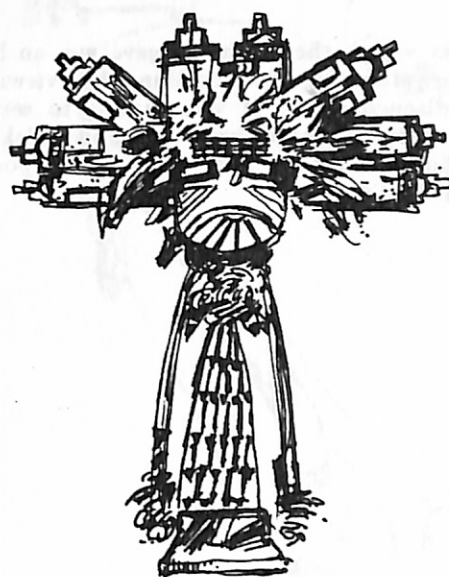
I think of him
suddenly popping awake
in that glowing moment of dust and blood
as if from a dream
standing in the grass and sunlight
on a whispering little bighorn slope

to realize that all along
he's lived someone else's version
of a wonderful life

and dying with regret.

Last Remains

BY WILLIAM JONES



As a conquering people, our record of humaneness towards the heathen has been about equal with that of the English, Spanish, and Turks. We, like they, have had our smattering of "bleeding hearts" who have protested against the stickier activities of Imperialism; but by and large, the Anglo-American attitude towards the American Indian has much more closely resembled Mark Twain's than Helen Hunt Jackson's. In fact, the drunken Indian-murderer whom Charles Augustus Murray describes above would have looked upon Twain as a bleeding heart — and Keokuk, Iowa, was just one of countless frontier towns with its own resident Indian hater.

Why not? Except to an effete British Lord like Murray, it surely mustn't have seemed too great a crime to shoot someone almost universally acknowledged as being "treacherous, filthy and repulsive." For over two hundred years the history of Anglo-Indian relations in what is now the United States was a history of almost uninterrupted warfare. Invading Europeans clashed with several loosely linked resident cultures which so little resembled the culture of the invaders that neither accommodation nor respect was possible. Humane spirits might have felt pity at a distance, but the warfare ground on until our semi-official policy of extermination was carried out.

But all this is ancient history. Indians, though culturally annihilated, are in fashion: part of America's bicentennial celebration abroad last year was *Sacred Circles*, the largest exhibition of American Indian artifacts ever assembled. The show was installed at the Hayward Gallery in London, and, despite a few rather nasty comments in the reviews about America's former Indian policy, the crowds were large and the British press enthusiastic. Equally enthusiastic was the response the show received when it came to Kansas City in the Spring of 1977. Hundreds of thousands of people, myself included, stood patiently outside the Nelson Gallery like Russians waiting to view Lenin's tomb, while those inside spent the two hours necessary simply to walk through the massive show.

Oddly, the thought of Lenin's Tomb remained with me as I was moved along by the crowd inside the gallery.

Rather than the body of a revolutionary hero, there were over seven hundred separate artifacts on display; but I couldn't help feeling we were gathered to pay our respects to a dead culture. The nature of the artifacts themselves helped strengthen this feeling: *Sacred Circles* was billed as an art show, but how can you have an art show that is made up of oddities picked up by an invading culture from the field of battle? Admittedly, some of the pieces were gifts from Indians to whites — a buffalo robe presented to prince Maximillian, for instance; or a Delaware wampum belt, dating back to William Penn's day, which shows two equal-sized bead figures holding hands — and pretty pieces these are, too. Others were made by the conquered peoples for whites; still others were made by the conquered peoples out of more or less "worthless" objects procured from whites. These, I confess, had a special appeal for me, whether they were button blankets of the Northwest coastal Indians (bold, magical pearl button designs on cheap cotton trade blankets), or simulated officers' dress uniforms, complete with epaulets, worn by brides during Osage wedding ceremonies. Still, despite these exceptions, the huge show struck me as a collection of debris, gathered up by a culture no more sensitive to Indian life and art than Muslim Turks were to Christian iconography.

In fact, the very idea of Indian art being adequately represented by artifacts is an excellent example of the ethnocentric mind at work. One of the best descriptions I know of Indian art as it happened before the extermination occurs in *Black Elk Speaks*, John Neihardt's re-telling of the life of a 19th century Oglala Sioux medicine man who had experienced a mystical vision in his childhood. When he was seventeen, Black Elk tells us, the time came for him to perform his vision for his people. With the aid of two elderly medicine men, Bear Sings and Black Road, he began his preparations:

First they sent a crier around in the morning who told the people to camp in a circle at a certain place a little way up the Tongue from where the soldiers were. They did this, and in the middle of

One fellow [in Keokuk], who was half drunk, . . . was relating with great satisfaction how he had hid himself in a wood that skirted the road, and (in time of peace) had shot an unsuspecting and inoffensive Indian, who was passing with a wild turkey over his shoulder: he concluded by saying, that he had thrown the body into a thicket, and had taken the bird home for his own dinner. He seemed quite proud of this exploit, and said that he would as soon shoot an Indian as a fox or an otter.

Charles Augustus Murray, *Travels in North America* (1839)

. . . the nausea which the Goshoots gave me, an Indian worshiper, set me to examining authorities, to see if perchance I had been over-estimating the Red Man while viewing him through the mellow moonshine of romance. The revelations that came were disenchanting. It was curious to see how quickly the paint and tinsel fell away from him and left him treacherous, filthy and repulsive — and how quickly the evidences accumulated that wherever one finds an Indian tribe he has but Goshoots, after all. They deserve pity, poor creatures; and they can have mine — at this distance. Nearer by, they never get anybody's.

Mark Twain, *Roughing It* (1872)

the circle Bear Sings and Black Road set up a sacred tepee of bison hide, and on it they painted pictures from my vision. On the west side they painted a bow and a cup of water; on the north, white geese and the herb; on the east, the daybreak star and the pipe; on the south, the flowering stick and the nation's hoop. Also, they painted horses, elk, and bison. It took them all day to do this, and it was beautiful.

That evening Black Road and Bear Sings told me to come to the painted tepee. . . . They asked me if I had heard any songs in my vision, and if I had I must teach the songs to them. So I sang to them all the songs that I heard in my vision. . . . My father and mother had been helping too by hunting up all that we should need in the dance. The next morning they had everything ready. There were four black horses to represent the west; four white horses for the north; four sorrels for the east; four buckskins for the south. For all these, young riders had been chosen. Also there was a bay horse for me to ride, as in my vision. Four of the most beautiful maidens in the village were ready to take their part, and there were six very old men for the Grand-fathers.

Now it was time to paint and dress for the dance.

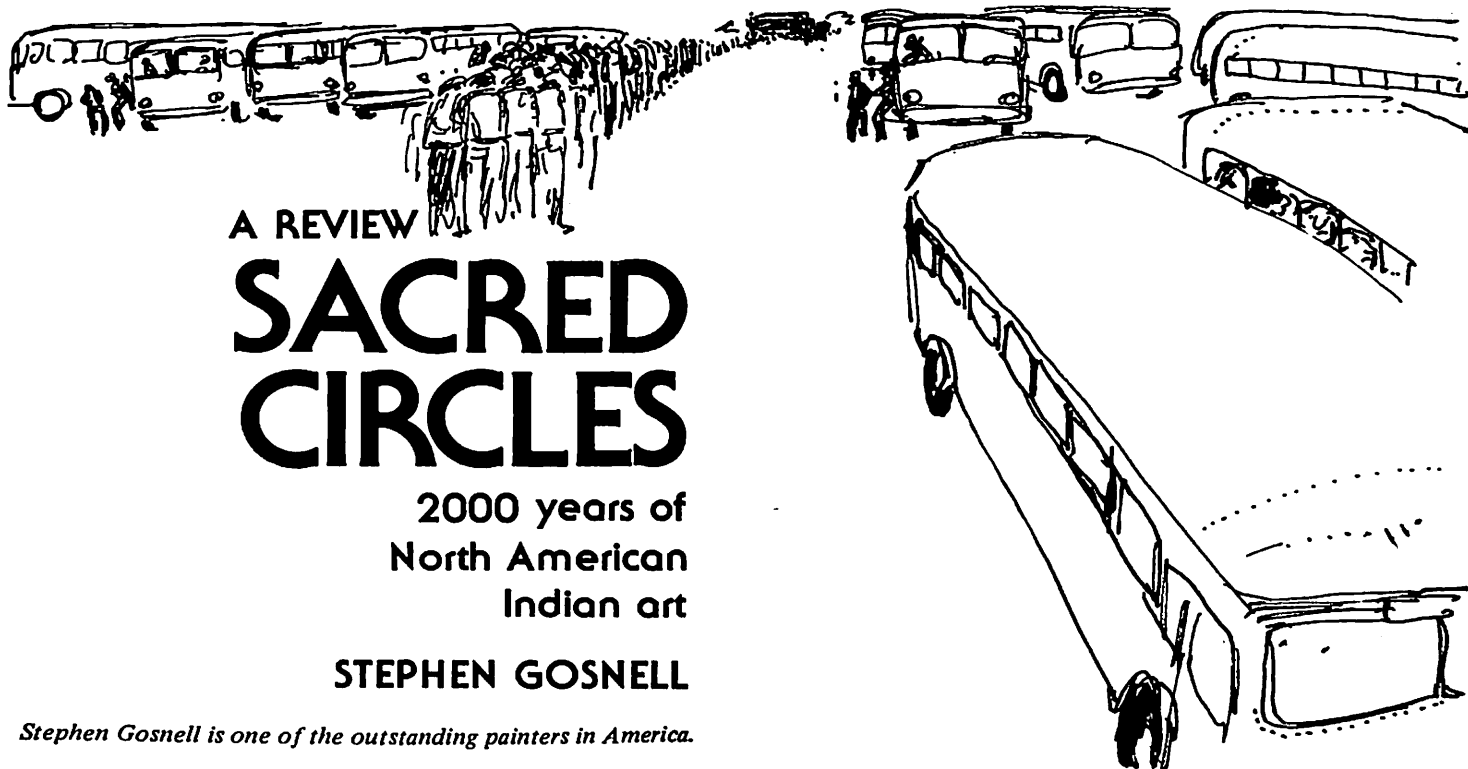
After a ritual song, horses and riders were painted with sacred designs, and an elaborately choreographed, day-long dance ceremony, complete with the songs and music that were given to Black Elk in his vision, was enacted by and for Black Elk's people. Many of the Plains Indians' artifacts on display at the Nelson Gallery — painted buffalo hides, ghost dance shirts, dance collars and capes, even a spectacular Sioux horse effigy — were also probably crafted for use in ritual dances or for the communal performance of some medicine man's elaborate vision. Thus, seeing a painted Bison skin displayed at the *Sacred Circles* exhibition was rather like seeing a piece of scenery from *Aida*.

Ralph T. Coe, Curatorial Director for *Sacred Circles* and now director of the Nelson Gallery, seemed to have been bothered by this discrepancy between living performance and dead artifacts: in the United States' showing of *Sacred Circles* he attempted to include special programs of Indian dancing, totem pole carving, weaving, even basket-making. Eskimos were flown in; a totem pole was carved and erected on the museum grounds; dancers gave authentic native performances. Apparently, Coe hoped that, even though we couldn't see the opera performed, we could at least get some idea of how the actors rehearsed and how the set might look.

Whatever his motives, the attempt failed. Those who watched the visiting performers received the same satisfaction that always comes from watching good artisans ply their trade, but the examples of Indian artistic culture they saw were as fragmented as the artifacts on display. As Black Elk sadly observed at the end of his narrative, "the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead."

It was destroyed by a people who had only contempt for a culture which saw life as circular and which found its deepest artistic expression in the celebration of a sacred vision of the world. We were and are a strongly artifact-oriented culture, and it was our love of things which made us so blind to the art which quickened Indian life when the hoop was intact. Ironically, that same love of things brought hundreds of thousands to *Sacred Circles* to view the broken and scattered last remains of the American Indian. ■■

William Jones is a professor at the University of Missouri, Kansas City, where he teaches English and American culture.



A REVIEW

SACRED CIRCLES

2000 years of
North American
Indian art

STEPHEN GOSNELL

Stephen Gosnell is one of the outstanding painters in America.

What's the difference between a work of art and a museum exhibition? Well, the difference between a work of art and a museum exhibition is the difference between *Nostramo* and a course in Nineteenth Century British Lit. A simple concept, right? So why am I flogging the obvious?

Because I am standing in line on an otherwise beautiful day inside the Nelson Gallery in Kansas City waiting to get in to see the highly-hooplad exhibition of North American Indian artifacts called *Sacred Circles*, and I'm wondering, as I always do in similar dread circumstances, why I'm doing it, that's why.

I like art, I like it, I do. In fact, I have spent most of my life trying to make it and explain it. But I just keep on wondering.

Why are all these big blue busses disgorging well-meaning folks from Sedalia and Humansville and Topeka and Des Moines and Emporia and farther away than that even? And why are they all expecting to take home something meaningful? Well, I've written about this phenomenon before, but don't suppose I'm gonna repeat myself, because I can come up with new bullshit wrinkles without half trying. I keep wondering. I am obsessed with the desire to know exactly what percentage of delectation is just plain self-deception.

Are museum exhibitions necessarily didactic? You betcha. I just likened them to Lit Surveys, remember. They have to be. It's their only justification. We don't need them in order to make or appreciate art. If the North American Indians made art, and there seems to be a strong consensus that they did, then they made it, used it, disseminated it and appreciated it without benefit of museums or gallery owners or critics or artsy periodicals. What they didn't do very well, of course, was *preserve* it. That's what museums are for. Seeing that things don't get lost or stepped on or sold to Saudi Arabians or worn out or painted over.

Now the human brain is capable of some pretty cranky logical perversions, and here's a nifty example. Once we came to the conclusion that the art of ages and cultures

past is something that should be preserved under very rigid supervision, we went on to conclude that just locking it away in some hermetically sealed workshop for anthropologists and historians would be a crime against the public. We have to put it somewhere where folks can get in to see it with a minimum of fuss. It doesn't follow, but, o.k., so far, so good. But now we go on to assume that it's the museum's responsibility to make people *want* to come and look the stuff over. Cruel logic, launcher of a thousand silly spectaculars.

What do people come to see art for?

Delight! That's what. That's mostly what art is about.

The problem is, works of art and museums don't really delight *most* people. If the public thought that the reason it was supposed to go to museums was to enjoy itself, it wouldn't be long before it handed that rationale back to the museum directors on the short end of a very dirty stick. You see, *people can tell when they are not having a good time*. They're tough to fool in that respect. But, and this is very important, *they cannot tell whether or not they are learning something*. No way. Therefore, we can clearly state that the reason museums let people in is to *edify* them. It's the only defensible excuse. (And the neat corollary is that since most people do not enjoy themselves in museums, and since most people equate discomfort with education, the museums don't have to do a dime's worth of p.r. work to establish the legitimacy of their pedagogy.) Everybody leaves a museum thinking they just got smarter.

What did I learn from *Sacred Circles*? Well, I'll tell you.

Indians were not into wearing dull threads. No Penn-prest olivedrab fade-into-the-landscape wearlike castiron work duds. No basic puritan-black for the Red Man. They were into *decoration* and *lots* of it. And they were good at it. But that's not what I learned. I already knew that. I'm getting to what I learned in a minute.

Before they got trade beads from the Europeans, they used quills and mother-of-pearl and feathers and bones and hair and root-dyes and anything else they could get

their hands on to put a little pizzazz into their wardrobe. The signs point out that some of the decorations are "austere" and "restrained," but that's just a relative distinction, folks. A pair of Big Carl hickorystripe denim overalls, a fetid animal skin lashed to the lions with a length of grapevine, Fidel Castro's haberdasher, *that's* austerity and restraint. And they didn't stop with just jazzing up their clothes, either. They scarred and tattooed their faces. They gave themselves strange haircuts. They put bones in their noses. That's important to remember. A lot of North American Indians *stuck bones through their noses*. I'll tell you why that's important in a minute.

Now what occurred to me was this question. How is an American Indian decked out in an outfit covered with mirrors and beads and porcupine quills and bells and horsehair like Louis XIV highheeling it around looking like an ambulatory platter of pheasant aspic à l'ancienne? Or how are both of them like a pimp in Harlem in a mauve hat with a zebraskin band, sitting in an opalescent automobile festooned with dayglo nylon shaggyfuzz hanging down from the sunvisors like conflagrating Spanish moss?

The answer: they are the same. Except . . . the Indian may have a *bone* in his nose, and the others certainly won't. They've got some rudimentary respect for hygiene. One more difference. The Indian is a good designer. The other two are tasteless fops.

Wait! Here's the rub! I can't prove it.

What I mean to say is, I like what the Indian wears and I loath the outfits of the pimp and the king, and though I can *describe* the components of Indian design, I cannot *prove* that they are concretely more valid than the aesthetic predispositions of Versailles or 125th Street.

Let me explain. Ever since the turn of the century and the precipitous demise of Art Nouveau, contemporary design has gravitated toward the elegance of unadorned form. It has permitted decoration generally of only the most simplistic and refined sort. This, in part, was a reaction against the superficial excesses and stygian clutter of Victorian ornament, and it was a welcome relief. At face value it seems rational to maintain that *form should follow function*, and for a long time the design authorities preached this gospel with a blissful intransigence that would have shamed the Pope and the Red Guard. In the process, the tastemakers of the west discovered "primitive" art and immediately embraced its simplicity and vigor. There are examples of peace pipes and clubs and knives and boxes and blankets in the Kansas City exhibition which are magnificent adumbrations of the Bauhaus tradition. They are very beautiful. Most of us wouldn't have thought so a hundred years ago, but we have endured seventy-odd years of aesthetic lobbying which has "taught" us the virtues of the plain and elegant proportion.

The truth is that North American Indian art shares many common denominators with the other Neolithic cultures which survived on our planet long enough to be discovered and subjected to the "correcting influences" of advanced Western European societies. All of these people made beautiful utilitarian objects of one sort or another, and all of them, as far as I can tell, had a passion for embellishing surfaces with lines and colors. Most of them worked in highly non-naturalistic manners, and evinced a great degree of abstract inventiveness. (These are heavy generalizations, I know. There *are* differences, of course, but I do not think they contradict the Big Truth which is:) Primitive, unaffluent cultures, by and large, produce art which is frugal, refined and decorative, and Western Twentieth Century Taste is very receptive to this aesthet-

ic. It is close to its own.

Now where we make our mistake is when we assume that there is something innately noble about the visual apparatus of these cultures, and that they made their art the way they did out of some peculiar sense of order and design that was theirs alone. Mythification, folks. We love it. But no matter how it appeals to our lust for the fatalistically quaint, the picturesque, or the folk-heroical, it just ain't so.

I'll tell you why. What happens to the aesthetics of these cultures when they become possessed of western technology, tools, gew-gaws and affluence? That's easy. They *invariably* become indistinguishable from the lowest level of taste which permeates the dominant culture. And it doesn't take long.

The majority of items in the *Sacred Circles* exhibition were produced after the Indians had been in contact with Europeans, and in some cases the effects are negligible due to the fact that the Indians' technologically impoverished lifestyle had not been significantly changed. In some cases, however, the results are poignantly absurd. A classic example is an Osage wedding coat from somewhere in Oklahoma (early 20th century) which sports a monstrous pair of brass and gold braid epaulets. Nelson Eddy could have worn it in *The Student Prince*.

Is it really any wonder that the pretty Indian girl sitting behind the counter at the entrance to the exhibition where they were selling (you guessed it) *Genuine Indian Cookbooks* and *Pow-wow Programs* was raptly devouring a copy of *Glamour*? Whadya expect? *Arizona Highways*? *The Paris Review*? *Field and Stream*?

There are, of course, Indian artisans who continue to work in the traditional manners, but I think it is not unfair to consider them simple anachronisms or unsimply opportunistic businessmen. There was a mercifully small collection of silver and turquoise jewelry from the Southwest tribes that I suppose represents some of the best of its genre. Maybe we will be able to look at this stuff objectively again someday when the present plebian rage for it has gone the way of the Nehru Jacket and The Mood Ring.

I must admit that those items which I found most visually intriguing and worth the waiting in line were those which were the most savage and inscurtable. A medicine bag made from a whole stuffed badger skin to which bells and tassels and fringes and quill-work have been obsessively attached. The animal has been given copper rivets for eyeballs and fitted out with a pair of threatening horns shaped from small animal bones connected to its head in some uncanny fashion. An indescribably entity simply entitled "war bag" that gave me the veritable willies is another memorable item. And of course, the disconcerting playthings of the Plains Indians from which hang the rotting scalps of some long dead humans.

At the close of the exhibition were a series of wondrous old photographs of Indians by Edward Curtis, a highly talented and dedicated chronicler of Indian physiognomie. Most are very moving, and most are patently fraudulent, for Curtis indulged himself in a murky romanticising which on occasion nearly raises wishful misconception to the level of fine art. I liked them a lot. And I must admit that immune as I generally am to historical glorification, the names of forgotten and obscure tribes gave me little shivers.

Piegan. Assiniboin. Wappo. Paviatso. Tesuque, Jicarilla. Nakoaktok!

I don't think it was the history. I think it was the poetry. As far as history is concerned, I'm on the side of the girl behind the *Glamour* magazine. ■■

SEQUOYAH

(SIK-WA-YI)

Missouri's "Talking Leaves" Poet

BY AILEEN D. LORBERG

Lorberg is a resident of Cape Girardeau, Missouri



D _a	R _e	T _i	Ꭰ	O _u	i _v
S _{ga} Ꭰ _{ka}	E _{ge}	Y _{gi}	A _{gu}	J _{gu}	E _{qv}
V _{ha}	P _{he}	Ꭰ _{hi}	F _{ho}	Γ _{hu}	Ꭰ _{hv}
W _{la}	Ꭰ _{le}	F _{li}	G _{lo}	M _{lu}	Ꭰ _{lv}
Ꭰ _{na}	O _{mo}	H _{mi}	Ꭰ _{mo}	Y _{mu}	
Ꭰ _{na} t _{hu} G _{nah}	A _{no}	h _{ni}	Z _{no}	Ꭰ _{nu}	O _{nv}
T _{qua}	Ꭰ _{que}	P _{qui}	V _{quo}	Ꭰ _{quu}	E _{quv}
U _{sa} Ꭰ _s	4 _{se}	B _{si}	f _{so}	Ꭰ _{su}	R _{sv}
L _{da} W _{la}	S _{do} T _{de}	J _{di} T _{ti}	A _{do}	S _{du}	P _{dv}
Ꭰ _{da} L _{da}	L _{de}	C _{di}	Ꭰ _{do}	P _{du}	P _{dv}
G _{sa}	V _{se}	K _{si}	K _{so}	J _{su}	C _{sv}
G _{sw}	Ꭰ _{se}	Ꭰ _{si}	Ꭰ _{so}	Ꭰ _{su}	G _{sv}
Ꭰ _{ya}	B _{se}	Ꭰ _{si}	h _{so}	G _{su}	B _{sv}

Much has been written about the United States government's unjust treatment of the American Indian, and there is nothing to be said in defense of our country on this score. But seldom is any note taken of the special recognition given the great Indian leader Sequoyah, who received the only pension ever granted an American writer by the United States government.

According to records, Sequoyah once spent some time near the city of Cape Girardeau on one of his many journeys between the new Indian territory of Oklahoma and the Great Smokies, where many of the Cherokees had remained in hiding rather than abandon their native mountains. The story of their forced exit from their homeland is a chapter always played down in our history textbooks. But the whole story of Sequoyah, too, appears to be little known.

It is the custom of many European nations to claim as a native son any great name registered for a night in one of their hotels. Following this pattern, the City of Cape Girardeau, State of Missouri, can claim Sequoyah as a native son. Poetic license this may be, but Sequoyah was nothing if not a poet. As the author of an alphabet whereby the Cherokees learned to read and write their native language, he called his system "Talking Leaves" because, to him, all printed pages were leaves that talked.

Only a poet could have entertained such a thought, and it is interesting to consider that Walt Whitman might have followed the same line of thinking when he called his immortal volume of poetry "Leaves of Grass."

Actually, Sequoyah's Indian name was Sikwara, and to the Americans he was also known as George Guess or Gist. But he chose to be called Sequoyah, presumably because of its poetic sound. Like Whitman, Sequoyah was considered an oddball by his contemporaries, and he received no end of ridicule for thinking he would be able to educate his people by inventing an alphabet. He was told he would only make a fool of himself for trying. He

replied that he certainly would not be making fools of the Cherokees.

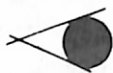
It was only after Sequoyah was injured in a hunting accident that he was able to devote enough time to his project to fulfill his dream. It took him twelve years to complete the work. His alphabet, completely phonetic, consisted of 86 characters representing the 86 sounds in the Cherokee language. It has since been called the most efficient alphabet ever devised by linguistic mankind.

By 1825, the alphabet was in use. Within three years, an Indian newspaper, the *Cherokee Phoenix*, was born. Pamphlets and books began to appear, and by 1843 there were 13,000 Cherokee books in print. The printed matter proved extremely useful in promoting the work of the Christian church, thus furthering the cause of Christianity among the Indians if not among those who converted them.

When the Indians were driven out of their homeland by their converters in 1837, they carried their printing press with them. But it did not reach Oklahoma. Somewhere along the Trail of Tears it was abandoned or taken from them.

But Sequoyah lived until 1843, and he took the alphabet with him when he went to Mexico to introduce it to the Cherokees who had settled around San Fernando. Thus his "Talking Leaves" lived on, and Sequoyah's contribution to his people is considered by many to be the greatest ever made by any member of his race. The giant redwood tree was named for him, as was the redwood national forest, and other parks and schools. His statue graces the rotunda of our nation's capitol, and there is a bronze bust of him in the Hall of Fame for American Indians in Talequah, Oklahoma.

Sequoyah never learned to read or write the American language, and so by our standards remained an illiterate. It is doubly ironical that the highest praise our country ever bestowed on a writer went to an illiterate, and an Indian. ■■



The Right

CONSERVATIVE PARTY MEETS

The newly-formed Conservative Party which met in Kansas City recently, adopted resolutions calling for retention of the Panama Canal, construction of a new canal, repeal of federal election laws and an affirmation of individual rights.

CONSERVATIVE NATIONAL COMMITTEE

A significant coalition of "new right" political groups has been formed in Washington, D.C.; a group of Birchers has started a political action committee in the northwest; and a new organization is attacking Senator Kennedy's "socialized medicine bill."

The Conservative National Committee brings together the operating heads of the following right-wing action groups: Conservative Caucus, National Conservative Political Action Committee, Committee for the Survival of a Free Congress, and the American Legislative Exchange Council.

Howard Phillips, who runs the Conservative Caucus, is Chairman of the new group and has brought in several of the young conservatives who helped him dismantle the Office of Economic Opportunity for President Nixon. The first fund-raising letter appeals for \$175,000 quickly to defeat liberal candidates for Congress by fielding conservative opponents now. The Committee's Legal Counsel is Douglas M. Caddy, a former YAF leader who appeared briefly as a lawyer for the Watergate burglars and has written a heavily anti-union book.

K.C. WILLIAM VOLKER FUND; HOOVER INSTITUTION HITS A JACKPOT

Disposition of perhaps \$10,000,000 left in the William Volker Fund, which was supposed to go to charity and education in the Kansas City area, has apparently been settled — and the bulk is headed for the Hoover Institution at Stanford University. The assets of the fund had, in effect, been moved to California and used for conservative causes in the face of a legal deadline for liquidation. Only \$1 million is allocated for Kansas City.

One of the four prevailing trustees, Morris A. Cox, is in line to get a \$25,000 a year job with the Hoover Institution, and

six to nine million will go to the conservative outfit's "memorial fund for domestic studies." This is a latter-day extension of the prestigious institution away from studies of "war, revolution and peace," phrases contained in the original name of the Herbert Hoover center.

MISSOURIANS FOR RIGHT TO WORK, INC.

The Right-to-Work campaign is now mailing literature over a Missouri signature. Orville Ellis, of the Airtherm Manufacturing

Company, St. Louis, Missouri, promotes a Missouri "Right-to-Work" law. The official "Missourians for Right To Work, Inc." is located in Columbia, Missouri.

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